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"Bounty hunters? We don't need that scum...."

Despite the sentiments of Admiral Piett, it appears we DO need "that scum." The bounty hunters have amazingly little screen time across all six *Star Wars* films. Boba Fett makes the most impact; the others are around for only a few minutes. If you blink, you'll miss Aurra Sing's briefer-than-brief appearance in *The Phantom Menace*. But their impact on fans and Expanded Universe creators has been nothing short of phenomenal.

Spurred on by an only-for-*Insider* sneak preview of Kotobuyika's bounty hunter series at Celebration IV (thanks to Kotobuyika's Frank Supiot), we felt this issue would be the ideal time to have a closer look at the impact of those bounty hunters on *Star Wars* and beyond.

This issue features an in-depth look at the bounty hunter phenomenon, interviews with two versions of Boba Fett (Jeremy Bulloch and Daniel Logan), a few pages from the top secret Bounty Hunters' Guild

Handbook, that Kotobuyika feature (taking you inside the development process as never before) and a look back at the secret origins of Boba Fett!

What? You want more? Okay: how about the second part of our in-depth interview with *Star Wars* sound maestro Ben Burtt and a look back at the Young Indiana Jones TV series (now on DVD), which paved the way for the production process used on the *Star Wars* prequels.

Still not enough? Well, all our regulars are present and accounted for, too, covering brand new books, comics, and games, as well as the latest in *Star Wars* collectibles.

Next issue will be slightly different. It's issue #100 (at least for readers in the U.S.), so it is something of a significant milestone. To celebrate, we'll be featuring the "100 Greatest Things About *Star Wars*... Ever!" And it's not just all the obvious stuff. Oh, no, we've taken a left-field approach to what we think makes *Star Wars* great and what makes it great to be a *Star Wars* fan, especially right now.

BRIAN J. ROBB, EDITOR

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COM-SCAN

THE LATEST NEWS AND INFORMATION FROM THE STAR WARS UNIVERSE



"WE COULD GO ON FOREVER!"

RICK MCCALLUM PREDICTS BIG THINGS FOR THE LIVE ACTION STAR WARS TV SHOW!

"HUNDREDS OF HOURS" OF NEW STAR WARS POSSIBLE.... AND BOBA FETT WILL BE "INSTRUMENTAL!" WORDS: PATRICE GIROD, IAN SPELLING

Star Wars Insider correspondents caught up with Rick McCallum twice recently, at the Reunion II event in Paris and in the U.S. Naturally, there was one major topic of conversation: What's happening with the live action TV series? Over to you, Rick!

Star Wars Insider: What's new on the *Star Wars* live-action TV series front?

Rick McCallum: I've been trying to get George to sit down and do the arc of the story since we came back from Cannes in 2005. And he has done everything to disappoint me [laughs]. He has had a lot of other things to do, like *The Clone Wars* animated series, and consulting for all the Lucasfilm companies, and also supervising the move of Lucasfilm to the Presidio. I love to give him a hard time about it, but he has been working hard. Finally he is starting to get the arc together.

We are at a point where we started up a small group of artists about a year ago with two really talented young kids, and now we have four. Erik Tiemens, who helped design Episode III and part of Episode II, joined us recently. So the artwork is really starting to flow, we have a great story idea, which I cannot talk about yet. And we have a group of six talented writers. We have two great writers from England, one from Australia, and three from the United States. Our plan had been to all meet at Skywalker Ranch at the end of November for our first writers' conference, but that now depends on the



length of the writers' strike. The first meeting will be about a week long, in order to develop the "bible" for the characters, in other words who they are and where they're going to go, along with some of the story ideas. We're going to try and hash out the first three or four episodes.

If we get lucky, if we get one, or two, or three story lines, the writers will go off and write their

scripts. Then, hopefully by February, we will get the first scripts. At that time, we will know if we have something special and unique. We will do rewrites and keep polishing them until they're fantastic. That's when we will probably lock in the total arc of where the story is going to go for the first season, and by June we might have our first season done in terms of scripts. Once that happens, I will start preparing it as one big movie. By the end of 2008, or early 2009, we hope to be able to start shooting.

Are you excited by the art that you saw?

Oh, yes! It's fantastic! The great thing about TV is that we can move beyond the basic plot narrative that we're stuck with in a big feature film, and we can be completely character-driven. Then you can do stories that you can't ever do in feature film. If we get it right, and if it's dark, more adult, and much more dramatic—and if fans love it—then we could go on forever! We'd love to get to 100 episodes, since that's the golden number for all television series. The dream for us is to extend it even further than that, of course;



two or three simultaneous series coming out after the first year!

The first year we do one series, then the second year we do two series, then the third year we do three series. At the end of the day, if you really love the *Star Wars* saga, instead of six movies that last 12 or 13 hours, you will have hundreds of hours. We have this very rich period between Episode III and IV to do this—while Luke is growing up—a period of 20 years of the Empire pushing its influence around the galaxy. There are lots of exciting things to explore about power, the responsibility that goes with it, what an



Empire does, how an Empire evolves. So in terms of the subtext, there is a lot of great stuff in there.

What can viewers expect to see?

This takes place between Episode III and IV, but with all new characters. This is about what happens to an empire. It's a much darker, much more character-based thing. It's not as plot-driven [as the movies]. One of the challenges we have is making it look like a feature on a television budget, with all new characters, new environments, new planets, and trying to keep the storyline alive for a lot of people.

Tell us something we don't already know about the *Star Wars* live action TV series?

Two words: Boba Fett! The series will be about brand new characters, a group of people that we haven't seen yet, except Boba Fett, who will be an instrumental part of it. The series will also showcase other bounty hunters. So with all these new characters, anything can happen.

50-page reviews of each film, after the films come out, from literally hundreds of people. Those are people who really spend weeks putting their thoughts together, writing about what they love, what they didn't love, what didn't make sense to them. I get just as many notes about what we should be doing. It's kind of fantastic.

As in Episode I, do you need to push the envelope in terms of technology for the TV series?

We have major challenges ahead, because it's not only the stories that we want to get absolutely right, but we've got to create a new set of technologies that allows us to make the TV series look like a feature film, but on a television budget. Because it's *Star Wars*, it has to have the worlds, it has to be big. That's the biggest challenge for both George and me. What drives us are the characters. That's the key for making successful TV. In fact, most of the best work in writing and directing is television. That's because you've met characters, you get to love them, and you spend 22 hours learning about



Do you know who will broadcast the TV show?

We don't know if it will be cable or network television. It really depends on what will be happening to TV in general. It would be great to have the show ready for the fall of 2009. If we can have the scripts ready by March 2008, we'd want to start production as quickly as possible.

Can you tell us what your favorite TV series is, and is there one that could be an example for what you want to do?

Film has always been a director's medium, and TV used to be a producer's medium, but now it's really a writer's medium. My favorite series is *Deadwood*. It's absolutely extraordinary. I also love *Rome*, *Wired*, *Boston Legal*, *24*, and *Prison Break*. But in sci-fi, *Battlestar Galactica* has been a great experience to watch and I've really enjoyed it. But it's the same situation: minimum money, minimum effects—it's really about the story.

Do you talk with George about any non-*Star Wars* movies that he might like to do? Something like *THX 1138* or *American Graffiti*?

There is not one specific idea. There are lots of stories that he is interested in, which I can't talk about [laughs]. Here is what I'm hoping: if we can get *Red Tails* off and set up, and the *Star Wars* TV series, finally we've got enough going on to allow him to return to filmmaking. When you get older what really matters is your bookcase.

I met a wonderful director, Joseph Losey, with whom I never got a chance to make a movie. I had a wonderful script by Dennis Potter at the time called *Track 29*, eventually made by Nic Roeg. When I first saw Losey in his house in London, he had a wonderful office full of scripts and he had a small bookcase with just eight scripts in it. I asked "What are those?" He said, "Those are the films that I have made, but all the others are the ones I still want to make."

At the end of the day, that's what it's all about. You want your shelf to be as big as possible. I'd love to see a new movie from George in the next few years. ☺



Will each episode of the TV series have its own musical score?

It's our plan for each episode to have its own original music score, like we did for *The Young Indiana Jones Chronicles* TV series.

What do you make of all the Internet stories by people purporting to know in detail what the live-action series is about?

I love it. I'll tell you why I love it. Nothing is worse, having had so much experience making films where people walk out and they never think of the film again, than having people ignore your work. When you have people who are that obsessed, not only creating their own worlds, but creating their own stories about where they think *Star Wars* should go or what they think George should make, it's absolutely fantastic. I'll get 40,

them. I'm really looking forward to it because we can actually make this miniature film that will be fantastic not only for people who already love *Star Wars*, but for a broader audience.

Is your goal for the *Star Wars* live action TV series to have large action sequences, even though it's TV?

Yes, but again, it's not so much the action, as it is character-driven. The idea is definitely to make it look like a feature film. But how do we do that? With a TV budget, how do we have digital animated characters? Do we have 3-D matte paintings when you walk out of a building? With TV you are always constrained, you are obliged to have all your action taking place in one or two different locations, usually interiors. But the moment you walk out of them, how do you see fantastic worlds and planets and creatures? That's the real challenge.

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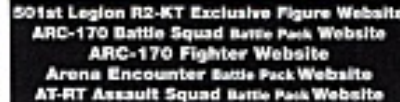
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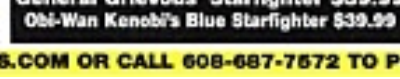
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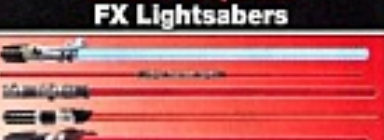


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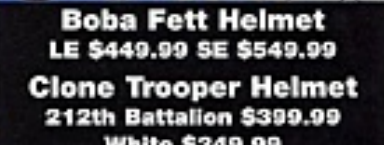
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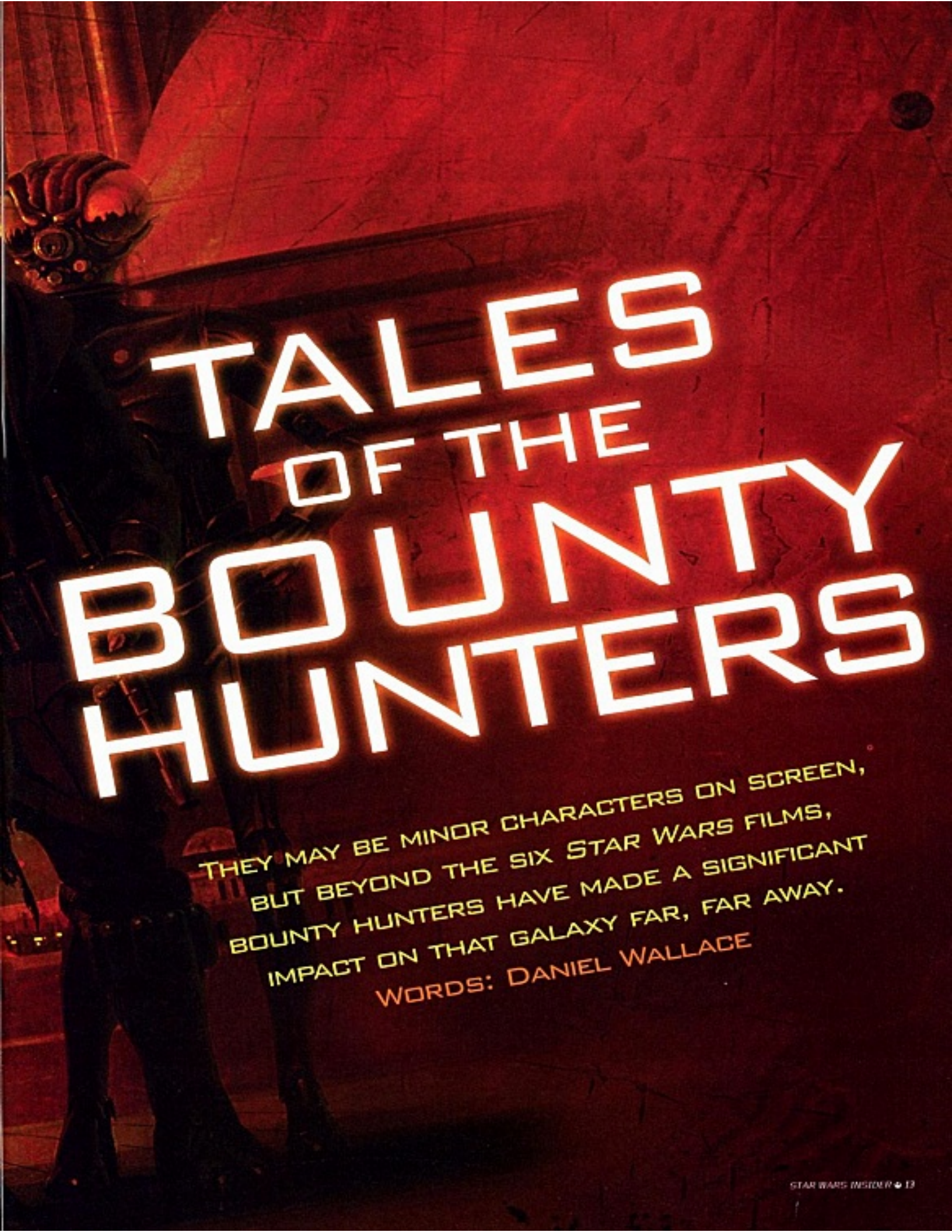
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A bounty hunter, possibly a Trandoshan, is shown in a dark, industrial environment. The scene is illuminated with a strong red light, creating a dramatic and menacing atmosphere. The hunter is wearing a dark suit and a helmet with a circular visor. The background shows metallic structures and a large, curved wall.

TALES OF THE BOUNTY HUNTERS

THEY MAY BE MINOR CHARACTERS ON SCREEN,
BUT BEYOND THE SIX STAR WARS FILMS,
BOUNTY HUNTERS HAVE MADE A SIGNIFICANT
IMPACT ON THAT GALAXY FAR, FAR AWAY.
WORDS: DANIEL WALLACE

"THEY ARE WORKING FOR THE EVIL EMPIRE, AND CLEARLY HAVE NO QUALMS ABOUT KILLING, HENCE VADER'S WARNING OF 'NO DISINTEGRATIONS.'"

— LUCASARTS' HADEN BLACKMAN

Bounty hunters! Their appearance en masse in *The Empire Strikes Back* struck a note of moral ambiguity in a film series that had already started to deepen its themes.

A *New Hope* revealed in a *Flash Gordon*-style depiction of good and evil—exemplified by white-garbed Luke Skywalker and black-armored Darth Vader—but the arrival of Boba Fett (clad, appropriately enough, in gray) provided a new window through which to view the struggle of Rebels vs. Empire. Admiral Piett may have sneered "We don't need that scum," but Vader proved that even the Empire sometimes needs specialists. For fans, that was a welcome development.

But what are bounty hunters? Just like in our world, they're freelance fugitive trackers who are authorized to bring in wanted felons when official channels fail. Bounty hunters in *Star Wars* will work for any side so long as the credits keep flowing, and they need only two things: a fast ship and a killer instinct.

Weapons help, too. Boba Fett employs a rocket shooter, flamethrower, EE-3 carbine rifle, and extendable grappling-cord, while the lizard-faced Bossk eschews variety in favor of a brute-force micro-grenade launcher. The insectoid Zuckuss uses quasi-mystical rituals to track his quarry but finishes his fights with a GRS-1 snare rifle. Zam Wesell exhibited a fondness for venomous centipedes. Bounty hunters don't even have to be living beings—with their infrared scanners and tireless robot limbs, 4-LDM and IG-88 are weapons in themselves.

GRAY MORALITY

If bounty hunters are essentially independent law officers, why do they have such a shady reputation in the *Star Wars* movies? "I think they've been firmly established as a major part of the *Star Wars* underworld—that seedy underbelly that isn't necessarily affiliated with the Jedi, Sith, Empire, or Rebellion," says LucasArts writer Haden Blackman. "A lot of that stems from how we're first introduced to them. They are working for the evil Empire, and clearly have no qualms about killing, hence Vader's warning of 'No disintegrations.' During the Emperor's rule, it's probably safe to assume that the Rebels didn't pay nearly as well as the Empire or the Hutts, which means that most bounty hunters were working for the wrong side."

Dark Horse editor Randy Stradley weighs in with a similar opinion. "The police are instruments of justice. They're supposed to do the right thing, enforce the law, and maintain order," he says. "Bounty hunters on the other hand are instruments of expediency. They care little for legal niceties or lawful due process. Instead, it's all about getting their man and collecting the bounty on his head—regardless of whether he's guilty or innocent. It's law enforcement for

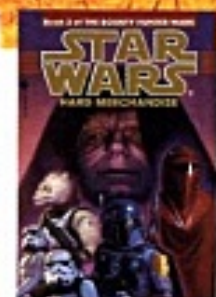
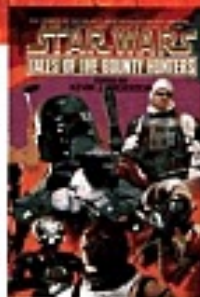
profit, and their methods tend to be rough. Which is not to say there couldn't be 'good' bounty hunters, but there probably aren't many of them. I think it takes a certain kind of mindset to make a career out of hunting your fellow sentients. A good and decent man probably wouldn't enjoy the job."

Despite their violent careers, bounty hunters aren't necessarily bereft of ethical standards. Most live by the Bounty Hunter Code, which specifies that no hunter shall kill without cause or interfere with another's hunt. Precepts such as these are the calling cards of the Bounty Hunters' Guild, an organization that streamlines the hiring process for prospective clients and provides them with a basic guarantee of contractor quality. Not everyone plays by Guild rules, however, and "hunt saboteurs" make their living by sidestepping bounty hunters and ferrying wanted criminals to safe houses.





A bounty of hunters (left-to-right): Aurra Sing, Jango Fett, 4-LOM, Cade Skywalker, Bossk, Durge, and Zam Wesell—all deadly in their different ways.



If the movies made bounty hunters stars, the Expanded Universe has made them ubiquitous. Bounty hunters are familiar characters in novels, comics, and games, and they promise to electrify the upcoming live-action TV show. One thing is certain—no matter where they show up, they bring danger. As General Rieekan put it, “A death mark’s not an easy thing to live with,” and every day it’s a bounty hunter’s job to prove him right.

THE HUNT IS ON!

Video games, offering the first-person immersive qualities of sight, sound, and motion, can soak fans in the bounty hunter experience like no other medium. While hunters had appeared in early LucasArts games (such as *Dark Forces*), their role was that of antagonists. A 2002 console game—inspired by the debut of Jango Fett in *Attack of the Clones*—changed that by giving the profession a starring role. The game was called, appropriately enough, *Bounty Hunter*.

Project leader Jon Knoles set out to tell Jango’s backstory as an *Attack of the Clones* prelude, explaining how and why Count Dooku selected Jango to be the template for the clone army. “It was really a character-driven experience more focused on Jango’s singular journey,” says Haden Blackman, but the game introduced a system whereby players could scan

passersby to see if they had prices on their heads, then choose whether to capture the offenders for credits.

“Bounty hunters are an iconic part of *Star Wars*, and when you hear the term, you instantly begin to dream of all the implied possibilities,” says Blackman. “Bounty hunters have a clearly defined mission and role, and are generally tough. A bounty hunter character could be working for the Empire one moment, and the Rebellion the next, and it all still makes sense.”

If gamers enjoyed living vicariously as Jango Fett, it stood to reason that, given the chance, a large percentage of fans would pursue the bounty hunter path in *Star Wars Galaxies*—the build-your-own-character multiplayer online experience. Blackman, one of the producers of *Galaxies*, knew that introducing bounty hunters as a player class had the potential to up-end the game’s carefully-calibrated power balance.



“BOUNTY HUNTERS ARE INSTRUMENTS OF EXPEDIENCY. THEY CARE LITTLE FOR LEGAL NICETIES OR LAWFUL DUE PROCESS.”

— DARK HORSE EDITOR RANDY STRADLEY

"Designing the bounty hunter class was challenging because of all the expectations set by the films and the Expanded Universe," he explains. "Bounty hunters are an incredibly varied group, with a wide range of abilities, armor, and weapons. Some are even skilled enough to take on a Jedi alone. Ultimately we created a profession that was easy to get into but difficult to master, and yet yielded huge rewards when you reached the pinnacle of a bounty hunter's abilities. Allowing bounty hunters to hunt Jedi in space, which is a very different experience than fighting on the ground, also proved an interesting challenge."

Bounty hunters have continued to pop up in games taking place in every time setting, from the ancient past (Calo Nord in *Knights of the Old Republic*) to the later struggle of the Galactic Civil War (Boba Fett is a playable character in *Star Wars Battlefront II*). Look for the trend to continue. After all, as Blackman points out, bounty hunters "have all the cool armor and gadgets!"

Multi-media stars: from novels to computer games, to featuring in comic books, the bounty hunters are everywhere!

BY THE BOOK

Star Wars novels have gone a long way toward fleshing out the world of the bounty hunter, taking material introduced in roleplaying game sourcebooks and detailing the dog-eat-dog competition among members of this ruthless occupation. *Shadows of the Empire*, from 1996, spotlighted the search for the carbonized Han Solo between the events of





This spread: Being a bounty hunter can lead to a short life span—just ask Boba Fett. Greedo of IG-88!

The Empire Strikes Back and *Return of the Jedi*, Boba Fett's trip from Cloud City to Jabba's palace wasn't a straight journey, and our heroes had to become bounty hunters in order to track a bounty hunter.

"We wanted to set up Leia's arrival at Jabba's palace, dressed as the bounty hunter Boushh," explains Lucas Licensing Executive Editor Sue Rostoni. "We thought it would be logical for Chewie to pose as a bounty hunter as well, changing his appearance so that he wouldn't be easily recognized." Chewie took the identity of the Wookiee hunter Snoova, sporting a brush-cut hairdo and an angry snarl (also cast in plastic as a Hasbro action figure). Snoova's career came laden with irony, since Wookiees—classified as a slave species by the Empire—often found themselves the targets of hunters.

Bounty hunters took center stage in K.W. Jeter's 1998 trilogy *The Bounty Hunter Wars*. Rostoni says the



In the trilogy, Fett mercilessly disassembles the Guild by splitting it into warring factions, exposing the selfish hearts of its members. This takes place amid Fett's utter indifference to the chaos he's triggered. "My take on bounty hunters is that they are mercenaries, working for hire," says Rostoni. "They've been portrayed as the hit men of gangsters and mob bosses. It may just be the positioning of the hunters in the movies that has given them that persona. Fett certainly has a strong personal moral compass, although I don't think he really cares about the integrity of whomever hires him or the innocence or guilt of the merchandise—he just does his job."

Rostoni says Fett and the others will continue to star in novels, including the current *Legacy of the Force* series. "More of their personal lives and back-stories are being explored, especially Fett," she promises. "The reader gets to see behind-the-scenes and it may or may not be what's expected. Personally, I find it fascinating."

IN THE FRAME

Comic books creators have loved to feature bounty hunters since the beginning. Original publisher Marvel Comics introduced the cyborg tracker Valance, and told its own version of the post-Empire search for Solo with cameos from the movie's bounty-hunting sextet. Over in the newspaper comics (later collected as *Classic Star Wars*), writer Archie Goodwin and artist Al Williamson told no less than two versions of the "bounty hunter on Ord Mantell" tale referenced in *Empire* dialogue; one showcasing a new hunter (Skorr, and his assistant Gribbet); and a second starring the familiar lineup of Boba Fett, Dengar, Zuckuss, 4-LOM, IG-88, and Bossk.



novels were conceived as an opportunity to showcase fan-favorite Boba Fett, as well as to shed light on the competition and infighting found within fraternities such as the Bounty Hunters' Guild. "The Bounty Hunters' Guild was well-known, but not much was known about it," she says. "Fett has always been one of the more popular characters and we had a lot of interest in getting to know him better. It was a challenge to focus on a 'bad guy' character and explore his motivations."

"BOBA FETT HAS ALWAYS BEEN ONE OF THE MORE POPULAR CHARACTERS AND WE HAD A LOT OF INTEREST IN GETTING TO KNOW HIM BETTER."

— LUCAS LICENSING EXECUTIVE EDITOR SUE ROSTONI

"EVER SINCE HAN SOLO FACED OFF WITH GREEDO, BOUNTY HUNTERS HAVE BEEN SOME OF THE MOST INTRIGUING CHARACTERS IN THE STAR WARS GALAXY."

— STAR WARS PRODUCER RICK MCCALLUM



hunter romp came with *Underworld*, a story that pitted teams of hunters against one another in search of treasure, and starred everyone from Lando Calrissian to Greedo. "We wanted to do something with all the bounty hunters and have Carlos Meglia draw it," says series editor Dave Land. Stradley points out, "It's told in a lighter way. The galaxy is a huge place, and not every adventure has to end in saving it. There's plenty of room for humor, as well as drama. Some characters like Han and Lando exhibit a naturally comedic side, and it's fun to let those characters loose to play once in a while."

Stradley sees plenty of storylines still to be mined when it comes to bounty hunters, if only because fans never seem to get enough. "It's fun to walk on the wild side," he says, "to imagine the things we'd do if we were tough enough, or well-trained and well-equipped enough, or sometimes just crazy enough. The appeal the morally ambiguous anti-hero holds for readers is pretty much the same as the fondness we have for the hero—and the fascination we have with out-and-out villains. We're drawn to them because their lives and the choices they make are on a scale that dwarfs the kinds of actions we take."

BIG SCREEN BOUNTY

Bounty hunters first made their mark en masse in *The Empire Strikes Back*, but made a return engagement for the prequels. Pale-skinned Aurra

Sing popped up briefly in *The Phantom Menace*, while *Attack of the Clones* saw the introduction of Zam Wesell and Jango Fett. The decision to introduce Jango was an easy one says producer Rick McCallum. "Ever since Han Solo faced off with Greedo, bounty hunters have been some of the most intriguing characters in the Star Wars galaxy," he says. "They have no rules to follow, they get the coolest weapons, and they're always living in a moral gray zone—which makes them endlessly fascinating. When we first caught sight of Boba Fett and his awesome armor, it was obvious there was a whole side of *Star Wars* that the movies couldn't explore. So, it was great to be able to incorporate some bounty hunters into the prequels."

Just because the film series is over, don't think you've seen the last *Star Wars* live action adventure.

Star Wars is migrating from the big screen to the small with a planned television series.

While plot details are still under wraps, the drama will take place in the gap between *Revenge of the Sith* and *A New Hope*, and McCallum promises the return of some familiar faces. Boba Fett is already confirmed as a cast member. Beyond that, McCallum will only hint at bigger things to come, teasing that the show

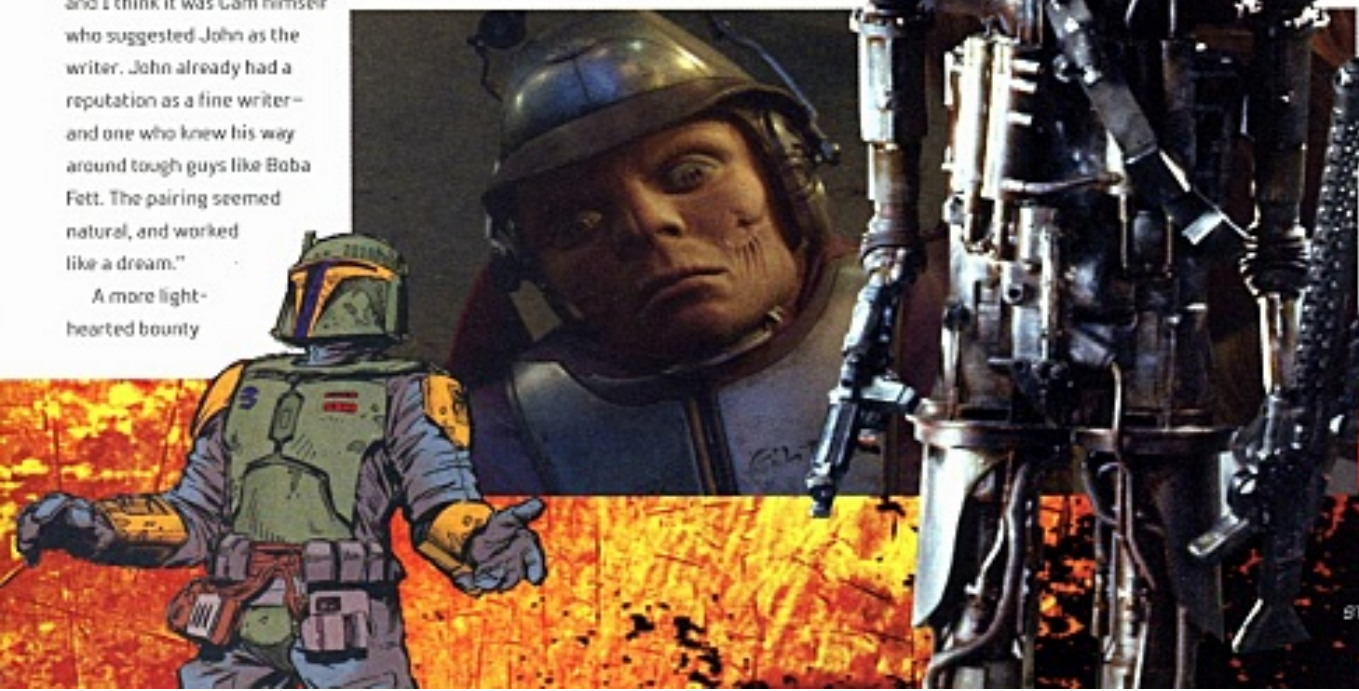
"will give us an amazing opportunity to tell more bounty-hunter-focused stories."

Whatever the future, it is clear that bounty hunters have made a huge contribution to the stories that can be told about that galaxy far, far away. From relatively brief scenes in the original trilogy, bounty hunters have led us into a whole world of unexpected adventure. 🤖

When Dark Horse took over the *Star Wars* license in the early 1990s, it found a durable anti-hero in Boba Fett. After bringing Fett back from *Return of the Jedi*'s death-by-Sarac in *Dark Empire*, Dark Horse enlisted writer John Wagner and artist Cam Kennedy for a series of darkly comic Fett tales collected under the title *Death, Lies, and Treachery*.

"That one was pretty much a no-brainer," says editor Randy Stradley. "After the two *Dark Empire* series, everybody wanted to see more work from Cam, and I think it was Cam himself who suggested John as the writer. John already had a reputation as a fine writer—and one who knew his way around tough guys like Boba Fett. The pairing seemed natural, and worked like a dream."

A more light-hearted bounty







THE PRIVATE UNTER

ALTHOUGH HE'S ENJOYED
A VARIED AND PROLIFIC
CAREER OVER 40 YEARS,
JEREMY BULLOCH IS STILL
BEST KNOWN AS STAR WARS
BOUNTY HUNTER BOBA FETT.

WORDS: JONATHAN WILKINS



Insider: How did you get the role of Boba Fett in *The Empire Strikes Back*?

Jeremy Bulloch: My half-brother Robert Watts was the associate producer. He said "Get your agent onto this, it's not much—only a couple of days—but they want to see people to play the bounty hunters." I was told that they only had one costume. I always say that if I hadn't fit the costume, I wouldn't have gotten the part. It was as simple as that. There was one outfit that zipped up the back. It was almost tailored, and the leggings drifted over the shoe. It was as if it was meant to be, as it was a perfect fit. I walked into the audition room and George Lucas said "Yeah that's fine. It's not very much, Jeremy, but we'll see you on Monday." That night I told my sons and they thought it was very cool! The two to three days turned into five weeks, and then I was asked back for *Return of the Jedi* for another four weeks.

Boba Fett first appeared as an animated character in the *Star Wars* Holiday Special. Yes, I saw the cartoon that Boba Fett appeared in that was part of the show. It was nice to see the character. One of the reasons that Boba Fett became popular is that you could send off for a Boba Fett figure if you bought a certain amount of other figures. You couldn't initially buy him in the shops. I remember being shown a plastic toy of Fett and I hadn't even finished the film! I thought that was rather amazing. In those days you didn't know what the memorabilia meant at all. The amount of stuff that's been made of Boba Fett is probably second only to Darth Vader. It's quite extraordinary.

Fett made a huge impact with surprisingly little screen time. How difficult was it to get the attitude and his movements right?

Well, perhaps I put myself down a bit, but when fans say "I like the bit where you turn round or the way you press a switch" I say, "Well I was probably falling asleep at the time!" I was working in the theatre at night and luckily as a masked character you couldn't see that I was quite tired! I used to stand in a certain way, tilt my head and use small, specific movements. Fett loved his weaponry, so I would cradle the gun in my arms and do things in the hope that the audience would notice.

In Jabba the Hutt's Palace, as the camera pans across, I would move my head a small amount. As you are doing that, you are working with the camera. The strength of Fett is not action. It is standing totally still, with just the odd movement.

There is a scene in the special edition of *Return of the Jedi* with the dancing girls where he tickles one of them on the chin. I don't think that's something he would do. They might hit on him, but he would always be on his guard. There must be many people and aliens after him and he wouldn't want to be caught with his trousers down!

What do you think is the secret to Boba Fett's success? Why is he such a fan favorite? If you look at the outfit, as an actor you don't have to do much. The true success is all there in the outfit. He captures Han Solo, which is pretty cool, and briefly he answers Darth Vader back! Not

many people do that and get away with it. He's on his own. He means well, he's very honest about his job, and he's very good at what he does. To keep the mystique he shouldn't take the helmet off. You see Darth Vader unveiled, but with Fett I feel it would be best if you never see his face. You might hear him, but you never get a good look.

That helmet was quite restrictive, though. I couldn't see at all when I was walking down the steps while filming the carbon freezing chamber scene with Vader. My helmet was all misted up. I used to keep my head up and look down at my feet. I was so relieved to get to the bottom of the stairs that I took my eyes off for a second and stood on Darth Vader's cape. Of course, the outfit is top heavy so I went head-over-heels. I couldn't get up! I was saying "Can someone help me, but don't let me look as though I need any help. Just help me."

Lucas has said he underestimated the appeal of Fett, leading to Fett's quick death. How would you like Boba to have gone?

I think he should have gone after a much better fight than that! As a very good soldier and as a very cool character I thought he went far too quickly. He should at least have shown off some of the real fire power that he has, but that's filmmaking. When I was asked back to do *Return of the Jedi* the fans were very excited, but I played it down. I'm glad I had that attitude. It was enormous fun to do. It was just a shame Fett went a little bit too early, but that's showbiz!



"TO KEEP THE MYSTIQUE HE SHOULDN'T TAKE THE HELMET OFF. YOU SEE DARTH VADER UNVEILED, BUT WITH FETT I FEEL IT WOULD BE BEST IF YOU NEVER SEE HIS FACE."

-JEREMY BULLOCH

JEREMY BULLOCH: FILMS WITHOUT FETT

He may be best known as Boba Fett, but Jeremy Bulloch has worked with some big names on both sides of the camera.

On working with Peter Sellers on *Hoffman*

It was a small cast of four and he used to practice his funny voices on us. He was huge fun but no one knew what was going on behind all that. He was really nice to me and he used to make me laugh all the time. I thought I was going to be fired if I didn't keep a straight face and stop giggling. As a comedy actor he was excellent. When you look at him in things like *The Pink Panther*, it's wonderful stuff, and his timing is superb. You hear stories about his complicated life, but you must judge him for what he did for the whole profession.

On working with Lindsay Anderson on *O Lucky Man!*

I always found Lindsay to be great fun. I worked with him a few times. I did a commercial with him for a Ewbank carpet sweeper where we had a day to rehearse! I thought "Why does he want a day to rehearse? I'm just cleaning the floor!" But he knew what he wanted. Years after *O Lucky Man!* he asked me to be in *Rosencrantz and Guildenstern Are Dead* at Stratford East, but I had to decline. I don't think that went down very well. I don't know if he took it as an affront, but I never worked with him again. I was going to be in *Britannia Hospital*, but was never called. He had an ensemble cast and they all worked with him time and time again.

On working with James Bond in *The Spy Who Loved Me*

When I saw the huge set on *The Spy Who Loved Me*, it was just extraordinary. First of all there was the interior of the submarine; that was fantastic enough. Then I was getting shot to pieces on that super tanker set, with stuntmen falling into the water. When you look at it and think how much it cost, it was just incredible.



What do you think about the new members of the Fett family introduced in the later *Star Wars* prequels?

I first met Daniel Logan, who plays the young Boba Fett, and Temuera Morrison, who played his father, a few years ago. It was great. Temuera said, "Well you started it all." People often ask me about the voice, which wasn't mine to start with. It was dubbed by an American actor named Jason Wingreen. On the new DVD versions it was re-dubbed by Temuera. I understand why they did it. It was originally raspy, but now has the New Zealand stress on different words. They've done it so there is strong continuity between films.



DANIEL LOGAN: BEING BOBA

New Zealand-born actor Daniel Logan played the part of young Boba Fett in *Attack of the Clones*. Appearing before an audience of fans at Celebration Europe, he recounted his experiences as a Fett.

On getting started in acting

I was 11 when I got my first role in a rugby commercial. There was an audition and I got the part. I played rugby for years and really wanted to become a rugby player.

On becoming young Boba Fett

It's really strange how it actually happened. It was crazy. I never imagined being an actor or ever being in a play, let alone a film. My agent called and screamed "I got you an audition for *Star Wars*!"

I go "Alright. Is that another little movie in New Zealand, or something?" I really didn't know! I turned to my Auntie and said "Auntie, I'm auditioning for *Star Wars*." She said to me "Do you realize this is going to change your life? You'll never be the same boy ever again." And it has changed my life. I've been able to meet some extraordinary people and also travel.

On working with George Lucas

Well, he basically said "Hey there, Daniel, how you going?" He was really nice to me. He said "Have you seen *Star Wars*, Daniel?" I said "No, I haven't actually." In New Zealand, you change your clock back two centuries. We're only just getting VCR.

On discovering Boba Fett

I had no idea who he was, but now I love him. George had me sit down and watch the first three movies. I watched the first one and he said "I want you to watch Boba Fett and see how he is." So I'm watching the first one: "Where's Boba Fett?"

He's hardly even in the first one! I got to the third one and wondered "How long am I going to be on this film?"

You appear briefly out of the Fett fatigues in *Empire* and again in *Revenge of the Sith*. What was it like returning to *Star Wars* for Episode III? When I did that I was quite nervous. I didn't have much dialogue—a line and a half. George was exactly the same and there was a lovely relaxed atmosphere. My work was mainly with the green screen. I knew the cameraman, the assistants and the unit photographer Keith Hamshire was in *Play It Cool* with me. We had a long chat after. It was wonderful. I was there for a day and the atmosphere was magic.

What is the best thing about being part of *Star Wars*?

I've done a lot of work, but at least I'll be remembered as Boba Fett. People will always remember *Star Wars* even in 50 years time. Hopefully people will remember the theatre plays and television, but to be known for being part of the *Star Wars* saga, it's a part of history. 🤖



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BOUNTY HUNTERS

GUILD HANDBOOK.

THE ABILITY TO BECOME A BOUNTY HUNTER IS OPEN TO ALL LIFE FORMS IN THE GALAXY. SUCCESS DEPENDS ON A RUTHLESS NATURE, CUNNING, AND GUILT. IT'S A RANCOR-EAT-RANCOR UNIVERSE WITH GLORY—OR DEATH—JUST AROUND THE CORNER.

WORDS: JONATHAN WILKINS

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THE BOUNTY HUNTERS CREED

NO BOUNTY IS WORTH DYING FOR

PEOPLE DON'T HAVE BOUNTIES,
ONLY ACQUISITIONS HAVE BOUNTIES

CAPTURE BY DESIGN, KILL BY NECESSITY

NO HUNTER SHALL SLAY ANOTHER HUNTER

NO HUNTER SHALL INTERFERE
WITH ANOTHER'S HUNT

IN THE HUNT ONE CAPTURES
OR KILLS, NEVER BOTH

NO HUNTER SHALL REFUSE
AID TO ANOTHER HUNTER

INTEL >>>>

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OUR HAND OF SCUM

BOSSK

SPECIES: TRANDOSHAN

GENDER: MALE

HEIGHT: 1.9 METERS

WEAPON: BLASTER RIFLE,

GRENADE LAUNCHER, FLAMETHROWER

VEHICLE: HOUND'S TOOTH

A NATIVE OF THE KASHYYYK SYSTEM, THE TRANDOSHAN BOSSK HAS REGENERATIVE ABILITIES, ALLOWING HIM TO GROW BACK LOST LIMBS.

BOSSK IS THE SON OF CRADOSK, THE FORMER HEAD OF THE BOUNTY HUNTERS' GUILD. BOSSK WAS AWARDED THE TITLE MONARCH OF THE GOTTLE SYSTEM, AND MURDERED THE HEAD OF CORSEC ON CORELLIA, HAL HORN.

BOSSK GAINED CONSIDERABLE POWER BY KILLING AND EATING HIS OWN FATHER. HOWEVER, UNDER BOSSK'S FLAWED LEADERSHIP, THE BOUNTY HUNTERS' GUILD SPLIT INTO TWO WARRING FACTIONS: BOSSK'S GUILD REFORM COMMITTEE AND THE TRUE GUILD BACKED BY CRADOSK'S DEVOTED FOLLOWERS.

BOSSK JOINED THE BOUNTY HUNTERS TINTAN I'ATT AND THE WOOKIEE CHENLAMBEK, WHOM HE PLANNED ON DOUBLE-CROSSING. HOWEVER, HE WAS CONNED INTO LIBERATING A WOOKIEE PRISON CAMP AND FOUND HIMSELF CAPTURED BY THE EMPIRE, AND THEN BARELY MANAGED TO ESCAPE.

BOSSK'S CLOSEST RIVAL IS BOBA FETT, AND ALTHOUGH THE TWO DID TEAM UP FOR A BRIEF PERIOD, HE NEVER GOT THE BETTER OF FETT. WITH 4-LOM AND ZUCKUSS HE LAUNCHED A BOLD ATTEMPT TO INTERCEPT BOBA FETT AND CAPTURE HAN SOLO (WHO WAS STILL TRAPPED IN CARBONITE) EN ROUTE TO JABBA'S PALACE ON TATOOINE, BUT THE ATTEMPT WAS A DISMAL FAILURE.

INCOMING ALERTS >>>>

INCOMING ALERT....

WARNING!

BE AWARE

THE BOUNTY HUNTER KNOWN AS BOSSK IS NOT TO BE TRUSTED, ESPECIALLY WHEN ACCOMPANIED BY A WOOKIEE PRISONER.



SHOOT FIRST, ASK QUESTIONS LATER.

A SLOW BOUNTY HUNTER IS A DEAD
BOUNTY HUNTER. ALWAYS!

WANTED



DEAD OR ALIVE!

(EXTRA BOUNTY IF DELIVERED FROZEN IN CARBONITE!)

FOR MORE INFORMATION CONTACT BID FORTUNA AT JABBA'S PALACE, TATOOINE.

REWARD SHALL BE PAID IN REPUBLICAN CREDITS COURTESY OF

JABBA THE HUTT

OUR KIND OF SCUM

ZUCKUSS

SPECIES: GAND

GENDER: MALE

HEIGHT: 1.5 METERS

WEAPON: BLASTER PISTOL,
VIBROBLADE, STUN GRENADES,
MERR-SONN MUNITIONS GRS-1
SNARE RIFLE

VEHICLE: MIST HUNTER

AMONGST THE NUMEROUS BOUNTIES BROUGHT IN BY ZUCKUSS AND HIS COHORT 4-LOM, WAS SECTOR GOVERNOR NARDIX. THE CAPTURE OF THE IMPERIAL HELPED THEM GAIN CONSIDERABLE NOTORIETY WHEN THEY TURNED HIM OVER TO THE REBEL ALLIANCE.

THEY SOON CHANGED ALLEGIANCE HOWEVER, HELPING TO DESTROY THE REBEL TRANSPORT BRIGHT HOPE, BUT AFTER BECOMING MOVED BY THE SURVIVORS' SENSE OF COMRADESHIP, ZUCKUSS AND 4-LOM JOINED THE REBELLION FOR A VERY BRIEF PERIOD.

AFTER 4-LOM WAS BLASTED INTO PIECES WHILE TAKING PART IN A MISSION TO STEAL HAN SOLO FROM BOBA FETT, ZUCKUSS PUT HIM BACK TOGETHER AND THE PAIR RETURNED TO THEIR OLD WAYS.



DOWNLOAD >>>>

"MY SHIP WAS BUILT FOR SPEED, NOT LUXURY ACCOMMODATIONS"

- BOBA FETT

A FIRESPRAY-31-CLASS PATROL AND ATTACK CRAFT THAT BOASTED DEADLY MODIFICATIONS, THE LEGENDARY SLAVE 1 WAS A FAST SHIP THAT BOASTED NEAR MATCHLESS WEAPONARY, EXTENSIVE COUNTERMEASURES, AND A MILITARY-GRADE SENSOR RELAY, WITH A DETENTION AREA CONTAINING ROOM FOR SIX PRISONERS AND ONE FORCE CAGE DESIGNED FOR CAPTURED JEDI KNIGHTS. SLAVE 1 WAS THE KIND OF SHIP THAT MOST BOUNTY HUNTERS COULD ONLY DREAM OF.



DATA >>>>

GUILD LEADERS

VOSSH

[OLD REPUBLIC ERA]

CRADOSSK

[REBELLION ERA]

GUILD COUNCIL

[LEGISLATURE]

INFO >>>>>

FIND A HOBBY

THE LIFE OF A BOUNTY HUNTER IS FRAUGHT WITH DANGER AND THE EVER-PRESENT RISK OF SUDDEN, PAINFUL DEATH. FOR SOME, THIS ISN'T ENOUGH AND CERTAIN HUNTERS, SUCH AS ALDAR BEEDO, ARE HAPPY TO TAKE PART IN THE LETHAL PODRACES (ESPECIALLY WHEN THERE IS A BOUNTY ON OTHER RACERS' HEADS).

HUNTING IN THE FAMILY

YOU THINK THAT THE FETTS ARE THE ONLY RELATED BOUNTY HUNTERS? THINK AGAIN! DESPITE THE UNPLEASANT DEMISE OF HIS COUSIN, GREEDO, BEEDO WAS A PART-TIME BOUNTY HUNTER AND LOYAL COURTIER FOR JABBA THE HUTT.

INTEL FILES >>>>>

OUR KIND OF SCUM

DENGAR

SPECIES: HUMAN
GENDER: MALE
HEIGHT: 1.8 METERS
WEAPON: BLASTER RIFLE, CONCUSSION GRENADES, VIBROBLADE, BLASTER CARBINE
VEHICLE: *PUNISHING ONE* CORELLIAN JUMPMASTER 5000

A FORMER SWOOP BIKE RIDER WHO FELL AFOLU HAN SOLD, DENGAR'S RESULTING INJURIES WERE TENDED BY THE EMPIRE. IN DOING SO, THE EMPIRE REMOVED ANY SENSE OF COMPASSION AND EMOTION THAT DENGAR ONCE HAD, LEAVING ONLY A BURNING DESIRE FOR REVENGE.

DENGAR WAS ONE OF THE MANY BOUNTY HUNTERS SENT IN PURSUIT OF HAN SOLD. ALTHOUGH HE FAILED, HE DID FIND LOVE WITH AN ARUZAN WOMAN NAMED MARA'DO AND WENT ON TO FORM A PARTNERSHIP WITH BOBA FETT. HIS CURRENT WHEREABOUTS ARE UNKNOWN.



DATA >>>>>

OUR KIND OF SCUM

IG-88

FOLLOWING THE EVENTS OF THE CLONE WARS, FEW FELT COMFORTABLE SEEING DROIDS BEARING ARMS. THE WAR DROID KNOWN AS IG-88, A RELIC FROM THAT ERA DID LITTLE TO DISPEL THE FEARS OF THE GALAXY'S WAR-WEARY CITIZENS.

WITHIN SECONDS OF ACTIVATION, IG-88 HAD ACHIEVED SENTIENCE AND KILLED THE HOLOMAN SCIENTISTS WHO HAD CREATED HIM. HE DOWNLOADED HIS CONSCIOUSNESS INTO THREE MECHANICAL CLONES, DENOTED BY LETTER-SUFFIXES: IG-88B, C, AND D.

THE MANY FATES OF IG-88

IG-88

A-PROGRAMMED DROIDS IN PREPARATION FOR MASS UPRISING (DESTROYED DURING ASSAULT ON DEATHSTAR II)

B-BOUNTY HUNTER (DESTROYED ON CLOUD CITY)

C-BOUNTY HUNTER (DESTROYED BY BOBA FETT)

D-BOUNTY HUNTER (DESTROYED BY DASH RENDAR)

DESTROYED

DESTROYED

DESTROYED

DESTROYED

OUR KIND OF SCUM

Q-LOM

SPECIES: DROID
HEIGHT: 1.6 METERS
MANUFACTURER: INDUSTRIAL AUTOMATON
TYPE: PROTOCOL DROID
WEAPON: CONCUSSION RIFLE, BLASTER PISTOL, STUN-GAS BLOWER
VEHICLE: *MIST HUNTER*

Q-LOM BEGAN HIS DROID LIFE AS A CABIN STEWARD ABOARD A LUXURY LINER. A FLAW IN HIS PROGRAMMING RESULTED IN HIM STEALING FROM THE PASSENGERS HE WAS CREATED TO SERVE.

HE WAS SOON NOTICED BY JABBA THE HUTT, WHO PERVERTED HIS PROGRAMMING, GIVING HIM COMBAT COMPUTER SYSTEMS AND ADDING THE ABILITY TO HARM SENTIENT BEINGS.

HE WAS THEN TEAMED WITH THE GAND BOUNTY HUNTER ZUCKUSS.



FEMALE HUNTERS >>>>



OUR KIND OF SCUM

AURRA SING

SPECIES: UNKNOWN
GENDER: FEMALE
HEIGHT: 1.74 METERS
WEAPON: LIGHTSABER, BLASTER,
PROJECTILE RIFLE
VEHICLE: MODIFIED SWOOP

ONCE A POTENTIAL JEDI HERSELF, AURRA SING SPECIALIZED IN JEDI HUNTS, COLLECTING AT LEAST SIX LIGHTSABERS FROM HER FALLEN FOES AS TROPHIES. ARMED WITH TWIN BLASTER PISTOLS AND A LONG PROJECTILE RIFLE, SHE CUT AN IMPOSING FIGURE WITH CHALK-WHITE SKIN AND LONG, BLOODLETTING FINGERS. SURGICALLY ATTACHED TO HER SKULL IS A LONG, THIN SENSOR IMPLANT THAT AIDS HER IN HER HUNTS.

SING'S FATE IS UNKNOWN. ALTHOUGH SHE DISAPPEARED FOR YEARS, VAGUE RUMORS SUGGEST THAT DURING THE GALACTIC CIVIL WAR SHE TOOK PART AS A COMBATANT IN JABBA THE HUTT'S DEMOLITION CONTESTS.

OUR KIND OF SCUM

ZAM WESELL

SPECIES: CLAWDITE
GENDER: FEMALE
HEIGHT: 1.68 METERS
WEAPON: BLASTER PISTOL,
PROJECTILE RIFLE,
EXPLOSIVES, KOUHUNS
VEHICLE: KORO-2 AIRSPEEDER

ZAM WESSELL MADE HER WAY IN THE UNIVERSE BY USING HER SHAPESHIFTING SKILLS TO HUNT DOWN AND ASSASSINATE THOSE WITH PRICES ON THEIR HEADS.

OCCASIONALLY TEAMING UP WITH JANGO FETT, A BOUNTY HUNTER SHE MET ON ODOO IV WHILE TRACKING DOWN SMUGGLER BENDIX FUST, THE TWO HUNTERS SHARED A MUTUAL RESPECT FOR ONE ANOTHER. ZAM EVEN INTRODUCED JANGO'S SON, BOBA, TO READING.

KILLED IN AN INCIDENT ON CORUSCANT, SHE PROVED TO BE YET ANOTHER WORTHY BOUNTY HUNTER SLAIN IN ACTION.



INTEL >>>>



OUR KIND OF SCUM

DURGE

SPECIES: GEN'DAI
GENDER: MALE
WEAPON: BLASTER PISTOLS,
EXPLOSIVES, POWER LANCE,
ENERGY BOLA, SPIKED FLAIL
VEHICLE: MODIFIED SWOOP
SPEEDER BIKE

ALTHOUGH HE IDENTIFIED HIMSELF AS A BOUNTY HUNTER, THE GEN'DAI WARRIOR DURGE HELD NO ALLEGIANCE TO THE BOUNTY HUNTERS GUILD.

A MEMBER OF A SPECIES ABLE TO SUSTAIN SEVERE PHYSICAL INJURY AND TRAUMA, YET STILL SURVIVE, DURGE ALSO BOASTED STRONG REFLEXES, MAKING HIM PRACTICALLY UNSTOPPABLE.

DURGE WAS BORN 2,000 YEARS BEFORE THE FALL OF THE REPUBLIC.

A PARTICULARLY AGGRESSIVE MEMBER OF HIS RACE, HE WAS PUSHED TOWARDS HIS DESTINY WHEN HE WITNESSED SOME BOUNTY HUNTERS IN ACTION.

ON BEING HIRED BY COUNT DOOKU, HE JOINED ASAJJ VENTRESS, A DARK JEDI AND COMMANDER WITHIN THE SEPARATIST MILITARY. THEY UNLEASHED A DEVASTATING CHEMICAL WEAPON ATTACK ON THE GUNGAN COLONY MOON OF OHMA-D'UN. OVER NUMEROUS ENCOUNTERS DURGE PROVED TO BE A FORMIDABLE OPPONENT FOR JEDI AND REPUBLIC FORCES UNTIL, NEAR THE CLIMAX OF THE CLONE WARS, HE WAS PROPELLED INTO A STAR BY ANAKIN SKYWALKER. ☹

IMPORTANT INFO >>>>

PERMIT TO HUNT

A B25-1-14 PERMIT IS REQUIRED TO BE SUBMITTED WHEN COLLECTING A BOUNTY. THIS ENTITLES A BOUNTY

HUNTER TO COLLECT THE MAXIMUM REWARD-INCLUDING LOCAL, SYSTEM, SECTOR, AND REGIONAL BOUNTIES.



KOTOBUKIYA

Interviews & Translations: Shingo Nakagawa, Mariko Kawamura
Thanks to: Shingo Nakagawa, Frank Supiot, Tomomi Iwasaki
Images: Courtesy Kotobukiya





FEAT OF CLAY

STAR WARS INSIDER GETS A TRULY INSIDE VIEW OF THE PROCESS OF CREATING KOTOBUKIYA'S BRAND NEW BOUNTY HUNTERS SERIES

Many of us love to collect the great Star Wars products now available. One successful range in recent years has been the statues, busts, and figures from the Japanese company Kotobukiya. We love putting together their detailed products and can admire them for hours, but we wondered: just what goes into actually making these figures?

When Kotobukiya revealed it was planning a series of interlocking bounty hunter figures for 2008, it seemed the right time to go behind the scenes, chat with the skilled craftsmen who sculpt the models, and show what the earliest stages of these collectibles look like.

Kotobukiya's Bounty Hunter Series kicks off with Boba Fett but will include all the bounty hunters from *The Empire Strikes Back*: Dengar, 4-LOM, Zuckuss, Bossk, and IG-88. Each model will include a bonus part; when all the parts are collected, you'll be able to build Darth Vader. For example, Boba Fett comes complete with Vader's left arm. Additionally, each model comes with a hexagonal base that can be connected to others in the series in any order, allowing for a variety of display options.

Here in the words of the model sculptors, alongside some great pictures, is your exclusive Insider tour of Kotobukiya's creative workplace.



KOHEI OKUI, SCULPTOR OF 4-LOM

"After discussing ideas with Kotobukiya, I create a general sculpt. Once the sculpt is balanced, I try to capture as much detail as I can by going back to the sketch. I try to be careful converting the 2-D parts into real 3-D parts. It all takes about a month, and 4-LOM's eyes took the longest. I'm not an artist, but a creative technician. I'd really like to model Han Solo."



There were some major changes in the creation of this figure. In the original sketch 4-LOM was supposed to have two guns, but it was decided to go with just one gun held in an upright position. More reference material was received after the first approval, so it was possible to add more detail, especially on the head. The head was rounded, while the initial sculpt had a flat head at the top.

JUNNOSUKE ABE, SCULPTOR OF ZUCKUSS

"I usually take the sketch that our planning division provides us and draw out an overall image. Then I create a rough sculpt. Afterwards, I work on the detail. I mainly use Sculptey [clay] to mold. I try to maintain whatever makes the character unique. Zuckuss took me about 20 days, especially working on the skin texture. I'd like to work on Jabba the Hutt, all the Jedi, the Rancor that dwells under Jabba's palace—in fact, all creatures in general!"

Between sculpts one and two several things changed. First Zuckuss was made larger since, when compared to the sandtrooper, Vader, and Boba Fett sculpts, he seemed tiny. The body was made a bit thicker, while the cape was lengthened to hide his shoes. The cape was also crinkled a little more, and the thickness of Zuckuss' fingers was evened out. The design of the sleeve was altered as it was too close to Darth Maul's cape, while the size of the head and tubes were increased.





KELJI IWAKURA, SCULPTOR OF BOSSK

"I look over design sketches and reference materials many times, then create the shape with Sculpey. I try to express what the sketch reveals as much as possible. Sculpting usually takes about a month. On Bossk, I took extra time recreating the scales on his body. I also put a lot of effort into his pose, so that it brings out his character. I want to meet the demands of our fans. There are many other characters I'd love to do. I would especially like to make some Ewoks, a Sand People family, Jawas, and Watto."

In the original sketch Bossk has a hand grenade in one hand and a gun in the other. Based on feedback from Lucasfilm, Bossk's pose was changed and the hand grenade removed.

Between sculpts several things changed: Bossk's thighs and legs were resized because, when compared to the upper part of the body, they seemed too masculine. Because they seemed too thin the sculptor re-sized the waist and body while shortening the skin scales by about 0.5 cm. The gun length was shortened to better match the reference material, while the right arm was bent a bit more to make it look more natural.



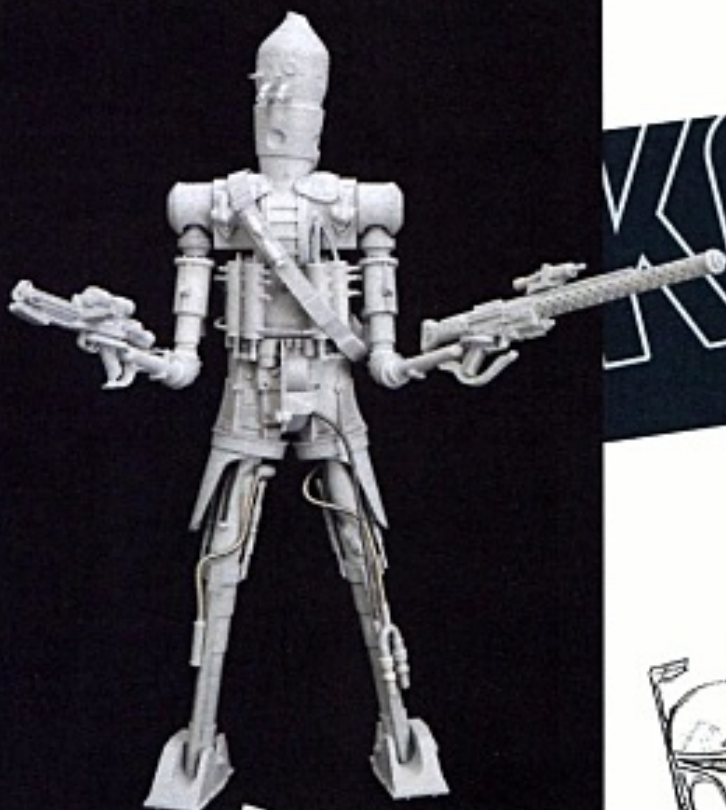
SHINYA AKAO, SCULPTOR OF DENGAR

"I make a basic mold of the character by putting clay around a core of aluminium wire, carefully ensuring the proper proportions. I then heat it up in an oven so that it becomes hard, then I add details onto each part of this base sculpt. The most important thing is to make the sculpt in the correct proportions. It takes about a month and a half. Dengar took me a little longer than usual since I was also working on other sculpts at the same time. I had to carefully build up the sculpt so that it recreated the massiveness of his lower body, as seen in the movie. I'd like to tackle a Gamorrean Guard and the Rancor. I'd pick the Gamorrean Guard if I had to choose just one."



Approvals for this item went very smoothly. The only major change made was in the scale. After the first sculpt, the whole figure was reduced by 10 percent.





RYOICHI ITOU, SCULPTOR OF IG-88

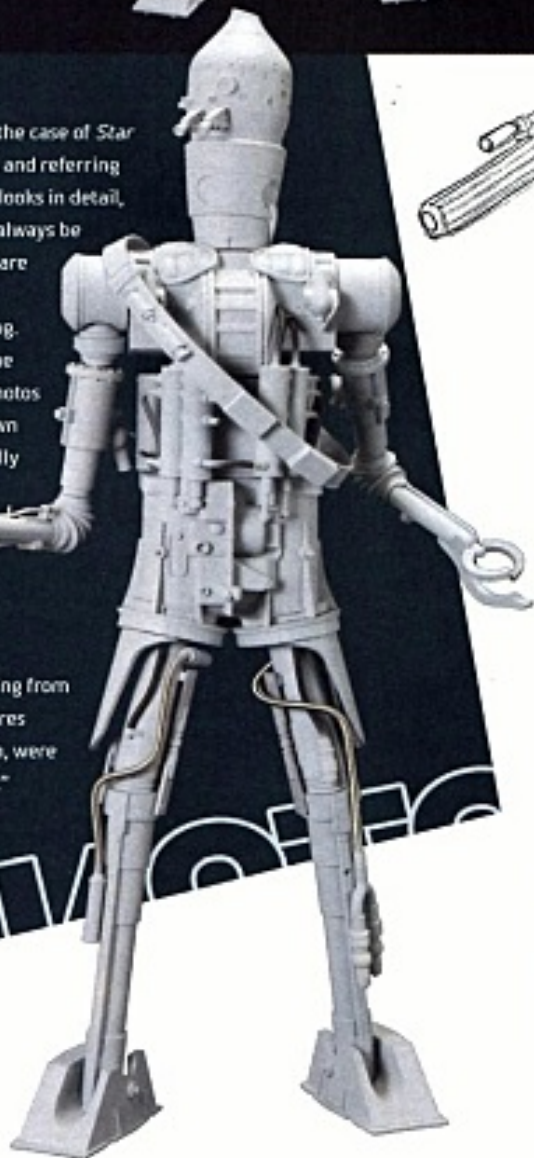
"I gather as much reference material as possible. In the case of *Star Wars*, there are life-size 3-D props for each character, and referring to those props helps me understand how a character looks in detail, such as the shape and correct proportion. There will always be some parts that I can't see in detail. Printed pictures are sometimes not distinct enough to see the shape or details. I then choose the materials and start sculpting.

"I don't use a sketch, as a lot of people do. Since the subject of the sculpt usually exists in real life, I use photos and make my own blueprint. I don't want to do my own interpretation; that would betray the fans. I will usually try to make as precise a model as possible.

"Sometimes I can spend the whole day making just one small part. The aim is to create a sculpt just as my client has ordered within the requested time. I'm a craftsman, not an artist.

"It would be challenging and fun to make something from the *Clone Wars* animation. It would look great if figures from the animation series, say about four inches high, were displayed on the same shelves as the regular statues."

The first sculpt has no guns because Kotobuyika was still in the process of making the guns; the second sculpt has guns and more details.





In the original sketch, Boba Fett had smoke coming from his back pack. However, it was decided that taking out the smoke would make the figure look much more dynamic and interesting. The smoke was removed from the second sculpt.



SHUNJI HAGII, SCULPTOR OF BOBA FETT

"I start with a base body in an upright posture, which will work as the core of the sculpt. Then I cut the base sculpt at its articulation points and split it into several pieces, all of which will be connected with wires. I then bend the articulation points into a designated pose.

"Once posing is done, I put clay onto the base sculpt to build up the character's body. Then I start sculpting in the details, such as the costume, armor, and accessories. Finally, I add the final touches, such as surface finishing.

"I often exaggerate the original sketch somewhat, trying to make my sculpt more impressive than the original sketch suggested. Generally it takes between one-and-a-half months to two months. It depends on how much time the approval process takes.

"I put lots of effort into Fett's pose, trying to recreate his dynamic movements from the films. It's as if he is just about to fly away using his jet pack. I try to embody the ideas or images of the character. I would like to make a sculpt of an early clone trooper model, like the one which was made as a mock-up for the film. I really love the style and pose."



Between the first and second sculpts several things changed: the armor fit too closely on Boba Fett's chest, so it was adjusted to stand out from the body. Enlarged shoulder pads were added and the collar was thinned down a little. The knee pad was made smaller, as it was a little bit too wide and looked box-like.

STARWARS.COM

BOOM
BOOM



BOBA BEGINS

True to his enigmatic nature, facts about Boba Fett remain as shifty as the sands of the Dune Sea. You may think Fett was first revealed in the infamous 1978 *Star Wars* Holiday Special, but the history of Proto-Fett tells a very different story.

Words: Pete Vilmur



This page: Boba Fett's first appearances, in person and in animation from 1978. Opposite page: Ben Burtt introduces Boba Fett in a Lucasfilm screenplay.

Before *Attack of the Clones*, the origin of notorious bounty hunter Boba Fett had long been a subject of controversy. Was he a vestige of the Clone army, a Mandalorian mercenary, or a super-stormtrooper? Was he once called Jaster Mereel? Did he in fact survive the treacherous Pit of Carkoon? While some of these questions have been answered by the prequels and framers of the Expanded Universe, the character's cinematic debut is still open to debate: is Episode II to be considered the film that launched the Fett character, or was it *The Empire Strikes Back*? And let's not forget about his cameo in the retro-fitted special edition of *Star Wars*.

As for Fett's first public unveiling, tradition holds that Boba was first revealed to audiences as an animated character in 1978's televised *Star Wars Holiday Special*. However, in digging through the records at Skywalker Ranch, a different story emerges. Fett had, in fact, made a public appearance nearly two months before the show on a scorching hot day in the streets of San Anselmo, a small Marin County town just north of San Francisco.

An unsuspecting press photographer snapped what is likely the very first public image of the intergalactic bounty hunter, marching alongside Darth Vader before droves of spectators at San Anselmo's Community Fair and Parade on September 24, 1978. The photo was plastered across the front page of *The Marin Independent Journal* the following day. Though the scene-stealing Vader was grand-marshal and consequently grabbed most of the coverage (Boba wasn't even mentioned in the story), the Fett costume must have struck many as exotic, battle-worn, and downright intimidating—which of course was the whole point.

"He started as a kind of intergalactic bounty hunter, evolved into a grotesque knight, and as I got deeper into the knight ethos he became more a dark warrior than a mercenary."

—George Lucas



COSTUME DESIGN

According to the "making of" book for *The Empire Strikes Back*, *Once Upon a Galaxy*, Boba Fett's character originally had emerged from that of Darth Vader. "I wanted to develop an essentially evil, very frightening character," George Lucas said of Vader. "He started as a kind of intergalactic bounty hunter, evolved into a grotesque knight, and as I got deeper into the knight ethos he became more a dark warrior than a mercenary. I split him up and it was from the early concept of Darth Vader as a bounty hunter that Boba Fett came."

Born of Vader, Fett required an equally villainous look, but something a bit less conspicuous. Designing Fett's signature helmet, armor, and accoutrements fell primarily to Joe Johnston, who worked in tandem with Ralph McQuarrie to come up with the bounty hunter's distinctive look. Far removed from the black-on-black wardrobe of Vader, early concepts for Fett clad the bounty hunter in white, possibly a vestige of his "Super Trooper" origins. This all-white Fett was actually the first costume produced for the character, officially unveiled to Lucasfilm insiders in a screen test shot on June 28, 1978.

In the 20-minute black and white video, sound designer Ben Burtt "hosts" Fett's reveal for Lucas and crew, describing the different weapons, functions, and characteristics of the costume (worn for the test by *Empire's* assistant film editor Duwayne Dunham, who later directed episodes of TV's *Twin Peaks*). The somewhat amusing footage depicts Fett with a mocked-up laser rifle (which used a lightsaber hilt for the barrel) and a *Star Wars* beach towel doubling as the bounty hunter's tattered sash.

Even at this stage, the plan was to give the costume a muted color scheme, visually placing the character somewhere between the rank-and-file stormtrooper and the fearsome Dark Lord of

the Sith. "I painted Boba's outfit and tried to make it look like it was made of different pieces of armor," said Johnston in *Star Wars: The Annotated Screenplays*. "It was a symmetrical design, but I painted it in such a way that it looked like he had scavenged parts and had done some personalizing of his costume; he had little trophies hanging from his belt, and he had little braids of hair, almost like a collection of scalps."



This page:
Dwayne Dunham
becomes Boba Fett for a
screen test shot on the
grounds of an early
Lucasfilm office.

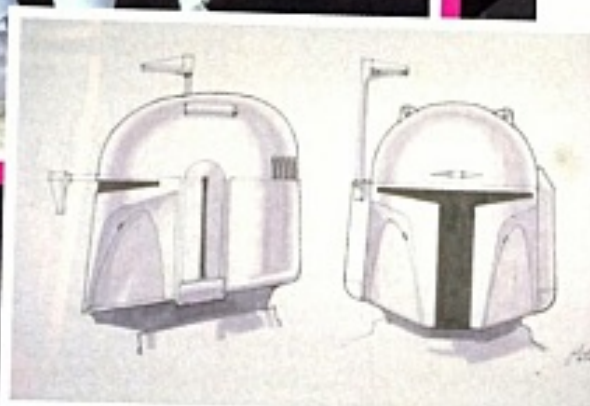
Fett's new color scheme was at least partially revealed in the *Star Wars* Holiday Special, which aired on November 17, 1978. Animators at Nelvana Studios in Canada simplified the costume's palette a bit by painting the character in various shades of blue and green (a design scheme that was repeated for Fett's post-trilogy cameo in 1985's *Droids* cartoon series). The Holiday Special introduced Fett as a friend of the Rebels, but he was soon found to be in secret collusion with Darth Vader. His true colors revealed (in more ways than one), Fett was now primed to be the next major villain introduced in *Empire*.

With the Fett out of the bag, the costumed bounty hunter now took his show on the road, visiting department stores, malls, and special events as Vader's enigmatic accomplice. Like Vader, Fett signed early black and white photos (as "Boba") and posted "Wanted" flyers to publicize his role as a bounty hunter, separate and distinct from a soldier of the Empire.

In the summer of 1979, members of the Official *Star Wars* Fan Club got a glimpse of Boba Fett on the back page of the club's newsletter, *Bantha Tracks*. Describing Fett as a bounty hunter who "wears part of the uniform of the Imperial Shocktroopers, warriors from the olden time," the seeds were sown to breed rampant speculation about the origin and identity of the mysterious mercenary.



Continuing the momentum of pre-*Empire* publicity for the character, Kenner Products launched its Boba Fett action figure as part of its second series for 1979. The figure had



famously lost its much-publicized spring-loaded rocket-firing feature before release, due to fears of a choking hazard found in a similar toy line. A 13-inch version of Fett was released around the same time, and, like the final costume, underwent slight modifications to its paint scheme before going into production.

By the time *Empire* rolled out to theaters in May, 1980, fans were well-aware that Fett would be making an appearance in the hotly-anticipated sequel. They may have been surprised, however, by the small amount of screen time given

to a character that had been talked up by Lucasfilm for nearly two years. Though Fett suffered cutbacks in script rewrites, ultimately the short amount of time he spent on screen probably helped bolster the mythos that surrounds him. With so little revealed about the "galaxy's best bounty hunter," fans were allowed to fill in the details, making for a much more evocative and intriguing character. With the filmed saga now complete, there seems to be no waning of interest in Boba Fett, whose character effectively embodies the danger and mystery found in the darker corners of the *Star Wars* universe.



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In a career that has spanned more than three decades, sound designer **Ben Burtt** has made an immeasurable contribution to *Star Wars*. Oh, and he brought notoriety to the Wilhelm scream!

Words: Patrick Jankiewicz Art: JAKE

MAY THE SOUND BE WITH YOU!

In the *Star Wars* galaxy, many major characters have a distinctive sound motif, like Darth Vader's mechanical breathing. The man who created these sounds is Ben Burtt, Oscar-winning sound designer for the *Star Wars* movies.

"That's me doing the breathing for Darth Vader," says Burtt. "I was responsible for his sound, so I went the cheapest route and did it myself. We wanted a mechanical sound, because that's what allows him to breathe in the mask. I used a scuba tube to get that."

When he watched some initial footage of Vader, Burtt was faced with an unusual sound indeed: David Prowse's West Country accent. "Prowse was used as a guide track. He had a very heavy dialect, a Cornish accent, that didn't really work. They were looking for an Orson Welles-type voice and George [Lucas] found James Earl Jones."

Alongside the Dark Lord of the Sith, Han Solo's Wookiee sidekick Chewbacca may be one of the most distinctive voices in *Star Wars*. "Chewie's basic voice was made up from the sounds of bears," says Burtt. "I worked with a lot of animal trainers to get bears to vocalize. Out of those recordings, I extracted bits and pieces that seemed to have an emotional

content to them. It was really just editing lots of little sounds, phrasing them together, that made Chewbacca's vocabulary."

Whenever the Wookiee communicates, "It's all actually animal sounds, with some dog, lion, and walrus in there, but it's mostly adolescent bears," Burtt says. "To those of us who have worked on the *Star Wars* films for a long time, the characters' voices become very familiar because we're always working with them. We can speak R2-D2 and make Wookiee sounds in the editing room to get our ideas across."

Sith Sounds

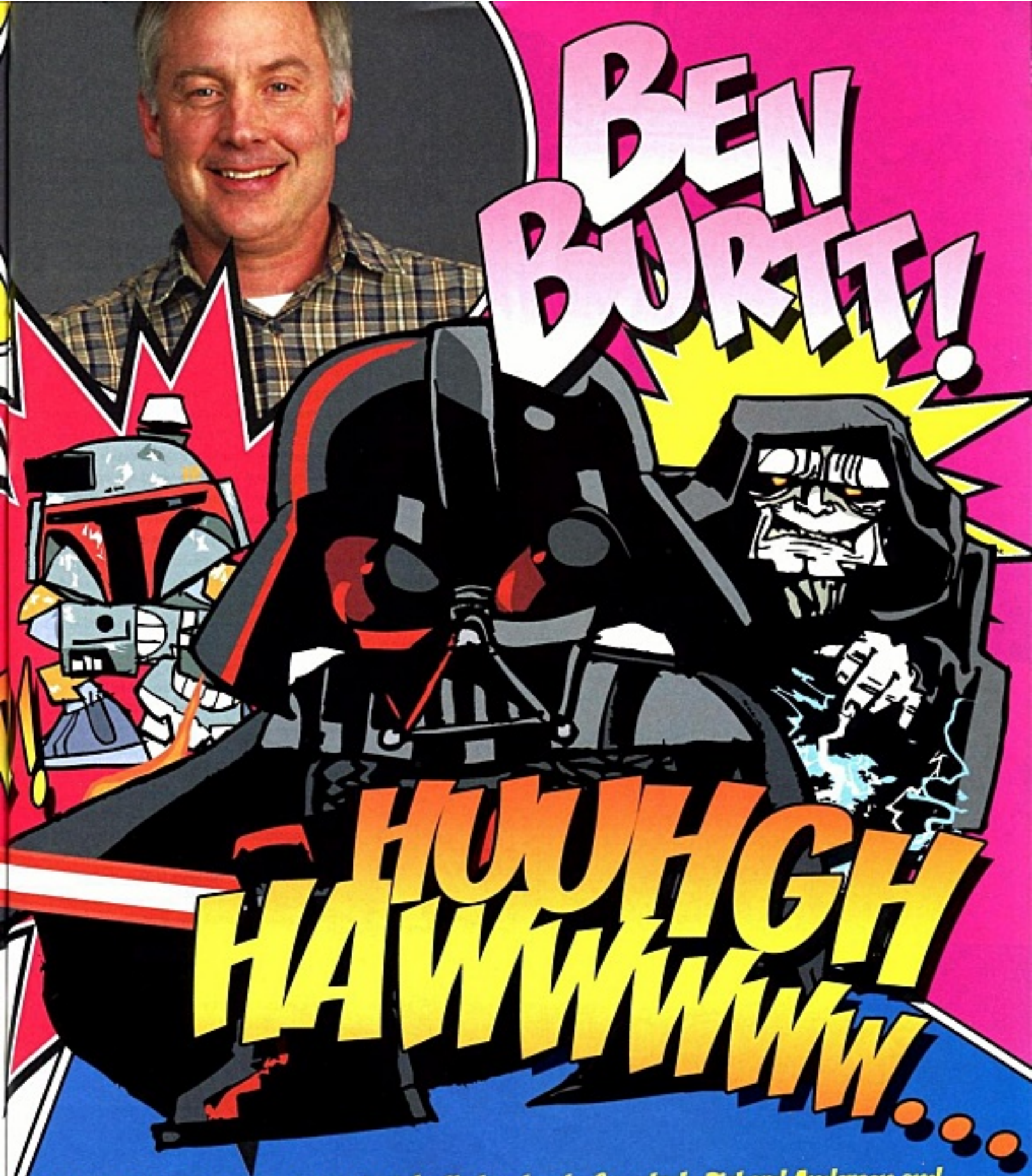
When Chewbacca returned with some Wookiee friends in the series' final movie outing, *Revenge of the Sith*, Burtt was ready. "For somebody as well established as Chewie, I have a sound library that goes all the way back to 1977. For *Sith*, we were able to re-use it, just as we use Anthony Daniels again for C-3PO, as that's how C-3PO should sound. For Chewbacca, all I had to do was open up my Chewbacca library of sounds. We didn't really add much to Chewie for Episode III. There are always things in the sound library that we haven't used yet, and we can make new Chewbacca sounds from components we already have. Nothing new



was recorded for him in Episode III, but we used new combinations made from the building blocks of his distinctive sounds."

A lot of Burtt's work can go unnoticed, as it is just part of the overall background of the *Star Wars* galaxy. A lot of aliens are so impressive, audiences don't really notice how great they sound, accepting their alien voices as part of the film's "reality." Creating distinctive voices that help bring rubber or CGI creatures to life was one of Burtt's primary goals. "I think Greedo's voice is one of my favorites of all the *Star Wars* creatures," Burtt says. "There's quite a rhythm to it that was amusing and exotic. It worked well."

Burtt has sometimes called on professional help in developing alien vocabularies. "I worked with a linguist named Larry Ward to come up with a



**BEN
BURTT!**

**HUUHGH
HAWWWW**

"The Wilhelm scream was an in-joke that got out of control. Richard Anderson and I put it in our films as a joke, to see if the other guy could spot it!" — Ben Burtt

In Vision

Ben Burtt even put in an appearance in front of the cameras during *Return of the Jedi*, working on behalf of the evil Empire. "I really enjoyed doing that. I'm the guy who captures Han Solo! I jump out and say 'Freeze!' and he surrenders. I did that in front of a blue screen, so it was shot separately from Harrison Ford; I never really worked with him! My acting business was filmed later at ILM, long after shooting the picture was done. Most people on the crew get an opportunity to have a minor part here or there and that was mine. I'm also a Naboo courier in *The Phantom Menace*."

The three prequel films gave Burtt a chance to not only return to some familiar sounds, such as R2-D2 and Chewbacca, but also to invent many new ones. "I really love Poggle the Lesser in *Attack of the Clones*. He's an alien who is not well known because he wasn't used much, but it was fun trying to see if I could come up with a guy who talked like an insect. He chirps and makes buggy sounds, because he's like a cricket. Although he only has three or four lines and one minor background line in *Revenge of the Sith*, I really liked that voice. A talking insect was something I'd wanted to do for a long time."

The identity of the voice actor for Poggle might surprise some *Star Wars* fans. "The voice of Poggle was another talented associate of mine named Ernie Fosselius, who directed the early *Star Wars* parody *Hardware Wars*. Ernie's a genius in his own right and a talented mimic. I've known him since *Hardware Wars*, when he brought it to Lucasfilm to show us. Ernie's done many voices for me over the years. For Poggle, I had this idea that you could speak forward, then record it, play it backwards and record it again. Then, by taking a recording I made of blowing on the edge of a piece of paper, I gave it a buggy sound. That, combined with the backwards voice, became Poggle."

Burtt faced a new challenge in introducing a brand new villain for *Revenge of the Sith*: General Grievous. "Grievous was voiced by my sound design partner, Matt Wood. We did a lot of the voices together in the last few films. Matt is a good actor and he tried out for the part of General Grievous— anonymously— and won it."

Where did Grievous' cough come from? "That was George Lucas' idea from the beginning, that Grievous would be coughing. We kind of questioned it, because we weren't sure what that meant for the story. Did it have something to do with Grievous' backstory? How did it connect to the history of the character? We were a little puzzled, but we do what George wants. He wanted Grievous to have these breathing troubles because he is a forerunner of the type of technology that eventually creates Darth Vader."

These days, Burtt is installed at Pixar, putting the finishing touches to *Wall-E*, starring one very lonely robot on an apparently deserted planet—Earth. "With the end of *Star Wars*, I was looking for something interesting and Pixar had that. I really enjoy working at Pixar. I love Skywalker Ranch too, of course. I have an office there, and it's been a home to me. Many of us who were part of the *Star Wars* team have gone off to find other employment. We're not staff, we're project employees, which means when a film is over, we're done."

Ben Burtt had no idea that when he began gathering sounds for a little out-of-left-field space fantasy movie in the mid-1970s that it would turn into a 30 year odyssey. "The end of *Star Wars* is, for me, the end of a long era," says Burtt. "I stuck with it because I loved *Star Wars* and wanted to be part of finishing it. I am very proud to have done *Star Wars*. It was a great experience!"

"I'm the guy who captures Han Solo! I say 'Freeze' and he surrenders!"
— Ben Burtt



Now available on DVD, *The Adventures of Young Indiana Jones* was a training ground for the *Star Wars* prequels. Star Sean Patrick Flanery and producer Rick McCallum recall their real-life globe-trotting adventures making the ground-breaking TV series.

Words: Ian Spelling



FIRST CRACK OF THE WHIP

Sean Patrick Flanery plays young Indiana Jones
in *The Adventures of Young Indiana Jones*
Volume One - *Spring Break Adventure*.



Corey Carrier plays a 10-year-old Indiana Jones in *Passion of the East*.

Sean Patrick Flanery played to thrill in *Attack of the Hawkmen*.

Young Indiana Jones experiences *Adventures in the Quarter Century*.

It's not quite the Ark of the Covenant, the Sankara stones or the Holy Grail, but Indiana Jones would be thrilled to uncover an artifact as cool as *The Adventures of Young Indiana Jones* DVD box sets. *Young Indy*, the award-winning series that debuted on television more than 15 years ago, is finally out on DVD.

"It's like when you have a child," marvels Sean Patrick Flanery, who played the teenage Indy on the show, originally titled *The Young Indiana Jones Chronicles*. "You think, 'Was it 15 years ago? It seems like 10 minutes ago.' Not by any stretch of the imagination does it feel like 15 years. Doing the show was a dream come true for me. It was the best job I ever had. I remember every single detail. I got my passport for that job. I'd never left the country until then. *Young Indy* was everything in my life at that point."

George Lucas created *Young Indy* with the intent to both entertain and educate. Indy—played by Corey Carrier as a 10-year-old, Flanery as a teen, George Hall as an old man, and even (in a cameo) Harrison Ford at age 50—criss-crossed the globe, finding action in Egypt, Italy, Kenya, England, India, Germany, China, France, the Czech Republic, and elsewhere. Along the way he encountered such real-life figures as Sigmund Freud, Pablo Picasso, T.E. Lawrence, Al Capone, Ernest Hemingway, Theodore Roosevelt, Puccini, J. Krishnamurti, Winston Churchill, Eliot Ness, and jazz great Sidney Bechet, among others. Volumes One and Two are out now, with Volume Three slated for release this spring. Each volume includes dozens of historical documentaries—94 in all—produced exclusively for the new DVDs.

From Jones to Jar Jar

Young Indy marked the first collaboration between Lucas and Rick McCallum, who became and remains Lucas' producer. In addition to *Young Indy*, he produced the special editions of the original *Star Wars* movies and the *Star Wars* prequel trilogy. "We met and [George] said, 'Look, I have this idea, what do you think?'" McCallum recalls of a conversation around 1989. "I thought, 'I can't imagine it being a success, but it seems like a lot of fun.' It was the perfect thing to do, one of those lifetime events, when you're just at the age where you feel you need to be to be able to say, 'OK, where am I going next?' I had made a series of deeply unsuccessful films for about 10 years, and even though I loved them all, it's a very sad thing when no one goes to your movies. So I thought, 'I might as well continue the same tradition and make something on television

that probably no one will see.'

"The show had great opportunities," McCallum continues. "It was with George. It was going to be huge. I also knew it was probably something that would never be done again on television. It actually turned out, for both George and me, to be one of the best experiences we've ever had. For me, it was the globe-trotting. It was being able to shoot in 35 different countries. Even though Paramount and ABC were financing it, I didn't have to worry about or deal with them on any level. It was really unique that we were as independent as we were, that we got to travel as much as we did. For George, it was like mail-order filmmaking. He loves to come up with a story, but most of all he loves to edit. We'd move from country to country so often, I'd just have the film shipped to him. He'd immediately start to edit. He'd call us up and say, 'Look, I need a wide shot of the Eiffel Tower,' or whatever it was, and I'd say, 'George, we're in India now.' If he needed extra shots of the people, it was perfect, because we had everybody on long-term contracts. We had the extraordinary opportunity to work with some really great directors and actors.

"I managed to keep our crew together for 16 years," McCallum adds. "A lot of the people who worked on *Young Indy* are still with us now. In fact, we knew after the first year that *Young Indy* was the production template for what we were going to do for *Star Wars* eventually, in terms of the way we were shooting it, financing it, and retaining the talent. It was the first TV series ever to use digital effects. They're really crude by today's standards, but we knew there was no way we could do *Star Wars* unless we were to find the talent and push the hardware on the effects. That was a big, big deal. Once we met all the people outside the industry, outside ILM, we were really ready in 1993-1994 to start the process of creating the first digital pipeline. That allowed us to release Episode I digitally into theaters, and by Episode II we were shooting completely digitally. That all started with *Young Indy*."

Keeping Up with the Jones

Though he'd appeared in a feature film and a couple of made-for-television movies in advance of *Young Indy*, Flanery stepped into the spotlight with the show. The series debuted in 1992 and ran until 1994, and it concluded with several feature-length adventures that aired in 1995 and 1996. "My favorite episode to watch is probably 'Verdun,' directed by French director René Manzor," Flanery says. "My favorite ones to shoot? I remember driving a

steamer down the Tana River; we capsized it! I remember getting a bunch of Ethiopian crosses and trading them with some of the locals. I gave them a cassette player with Jimi Hendrix' smash hits and Led Zeppelin remasters. I watched them listen on the headphones for the first time; they put the headphones on and jumped when the music came on. They had no idea what was going on. Suddenly smiles would creep across their faces. It was absolutely amazing. I learned about history from the show. I learned a lot about acting, especially the technical aspects. I probably learned more about the technical aspects of filmmaking. I learned what a key light was. I learned everything doing *Young Indy*."

Flanery graduated from *Young Indy* to the rest of his career without missing a beat. He's acted in major studio films, acclaimed independent features, and played a recurring role as the duplicitous politician Greg Stillson on the long-running TV series *The Dead Zone*. Contemplating the work he considers himself most proud of, the actor rattles off such titles as *The Dead Zone*, *The Grass Harp*, *Powder*, *Run the Wild Fields*, *Suicide Kings*, *Boondock Saints*, and *Into the Fire*. "If you do anything with George Lucas, suddenly people look at you in a different light," Flanery notes. "I benefited from that. I have no regrets, no complaints. I have worked consistently."

Right now, Flanery is in the early stages of realizing *Sunshine Superman*, a film he wrote and plans to both star in and direct. He recently shot an upcoming movie entitled *To Live and Die*. "I play a S.W.A.T. team leader who lost his wife, and is tracking down a Timothy McVeigh-ish guy who's blown up a couple of buildings," he says. "It's quite horrific in the emotional content, so that's why, as an actor, I plugged into that. Joey Pantoliano is the bomber. I also just finished an episode of *Numbers* where I play an FBI agent."

Crystal Skull

Rick McCallum is gearing up for the live-action *Star Wars* television series (see *Com-Scan* this issue) and is also prepping the long-gestating *Red Tails*, a World War II drama about the legendary Tuskegee Airmen that he'll produce with Lucas. "We're waiting on the script for *Red Tails*," McCallum says. "We've got a wonderful writer named John Ridley. It's such a great story, though there's not a lot of knowledge about what these extraordinary kids did. They wanted to serve their country and all they wanted to do was fly. It's more of an action-adventure film about a squadron, and it'll give you a feeling for what it was really like to fly in a P-51 Mustang. I'm very excited about it because it's a very uplifting story. I think we're at the point where we can deliver the photorealism in the dogfights and show what it was like to be an escort to a bomber."

Sean Patrick Flanery's days of playing a younger Indiana Jones may be over, but that doesn't mean he's leaving the character behind entirely. The actor plans to sit down and watch the *Young Indy* DVDs, and he can't wait to see Harrison Ford back in action as Indy when *Indiana Jones and the Kingdom of the Crystal Skull* barrels into theaters next May. "If I'm not first in line for the movie, I'll be one of the first, and I'll definitely see it on opening day," Flanery says. "They've got my 12 bucks!" ☺

The Adventures of Young Indiana Jones Volume One and Volume Two are available now on DVD. Volume Three will be released Spring 2008.



The search for the *Temple of the Pharaohs* & *Indiana Jones* swing into action.



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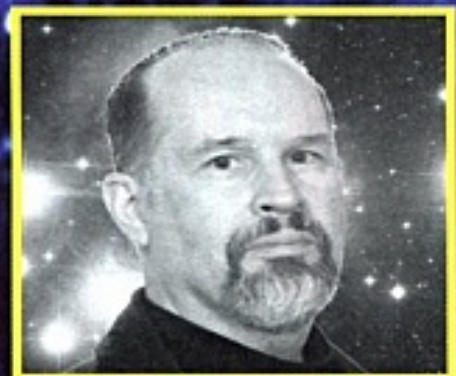
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A detailed illustration of a Rebel soldier, likely a member of the Alliance to Restore the Republic, in a combat-ready stance. He is wearing a tan flight suit with a Rebel Alliance insignia on the chest, a green helmet, and a utility belt. He holds a blaster rifle with both hands, aiming it towards the viewer. The background is a dark, rocky landscape with a bright red laser beam cutting across the upper right corner. The overall tone is gritty and action-oriented.

**STAR
WARS**

JAWA'S CORNER

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BOOKS



WORDS: JASON FRY

IT'S A MAD, MAD, MAD, MAD GALAXY!

THIRTY YEARS OF STAR WARS PARODIES FROM THE 'USUAL GANG OF IDIOTS' AT MAD!

As long as there's been *Star Wars*, there's been *MAD* Magazine to poke fun at it, parodying the movies, sending up the saga's status as a pop-culture icon, and brewing up goofy "Further adventures" in the saga—some of which proved eerily on target. Now, three decades' worth of revelry by the "Usual Gang of Idiots" is collected in *MAD About Star Wars* (Del Rey, \$21.95).

An irreverent New York humor magazine and a maverick Northern California movie empire might seem like polar opposites, but as *MAD About Star Wars* shows, there are plenty of connections between the two—not to mention shared sensibilities. In a foreword, George Lucas declares himself a lifelong *MAD* fan and says that the magazine had an enormous impact on his worldview. Mort Drucker, one of *MAD*'s finest artists, created the poster for *American Graffiti* and illustrated *MAD*'s 1974 parody, "American Confetti."

And then there's the writer of *MAD About*

"I was a terrible stormtrooper. I was like a turtle flipped on its shell and I couldn't get back up,"

Star Wars, Jonathan Bresman. The *MAD* senior editor followed a Lucasfilm college internship with stints as a postproduction assistant on *The Young Indiana Jones Chronicles* and a conceptual researcher for Episode I. Moreover, Bresman appears in the special edition of *The Empire Strikes Back* as one of the galaxy's more awkward stormtroopers, and once helped bring Jar Jar Binks to life.

"I think the guys at Industrial Light & Magic and the guys at *MAD* operate on similar wavelengths,"

Bresman says. "Just as the *MAD* guys cram their parodies with little background gags, such as putting kitchen sinks and shoes into space battles, the guys at ILM have literally done the same thing in the actual movies—each group doing so independently of the other. Furthermore, both crews have a similar sensibility in that they are making elaborate works of art, but are doing so with a wink and a nod."

Besides, Bresman observes, "the difference between 'Force' and 'farce' is just one letter, so how different could the two worlds really be?"

If you've never seen Darth Vader explaining himself to the tune of "My Way," Admiral Ackbar asking the audience to guess the Alliance's plan of attack in *Return of the Jedi*, or Lucas spending the better part of a day pondering who really shot first in the cantina, you're in for a treat. Don't miss Bresman's own "What Caused Anakin Skywalker to Become Darth Vader?" a manic flow chart of imagined plot twists that zings Jar Jar, the *Holiday Special*, and the high cost of health care, for openers.

(It's written under the pseudonym Kent Parker.) And kudos to whoever prevented

countless readers from ruining their books by deciding to present *MAD*'s famous "fold-ins" in both their unfolded and folded states.

But *MAD About Star Wars* isn't just a compilation. The book's pages are sprinkled with Bresman's bits of trivia and lore from both *MAD* and Lucasfilm, and ways in which the world proves stranger than even *MAD* writers could imagine. Believe it or not, the January 1999 poster "Star Wars"—which satirized President Clinton's troubles with Monica Lewinsky—



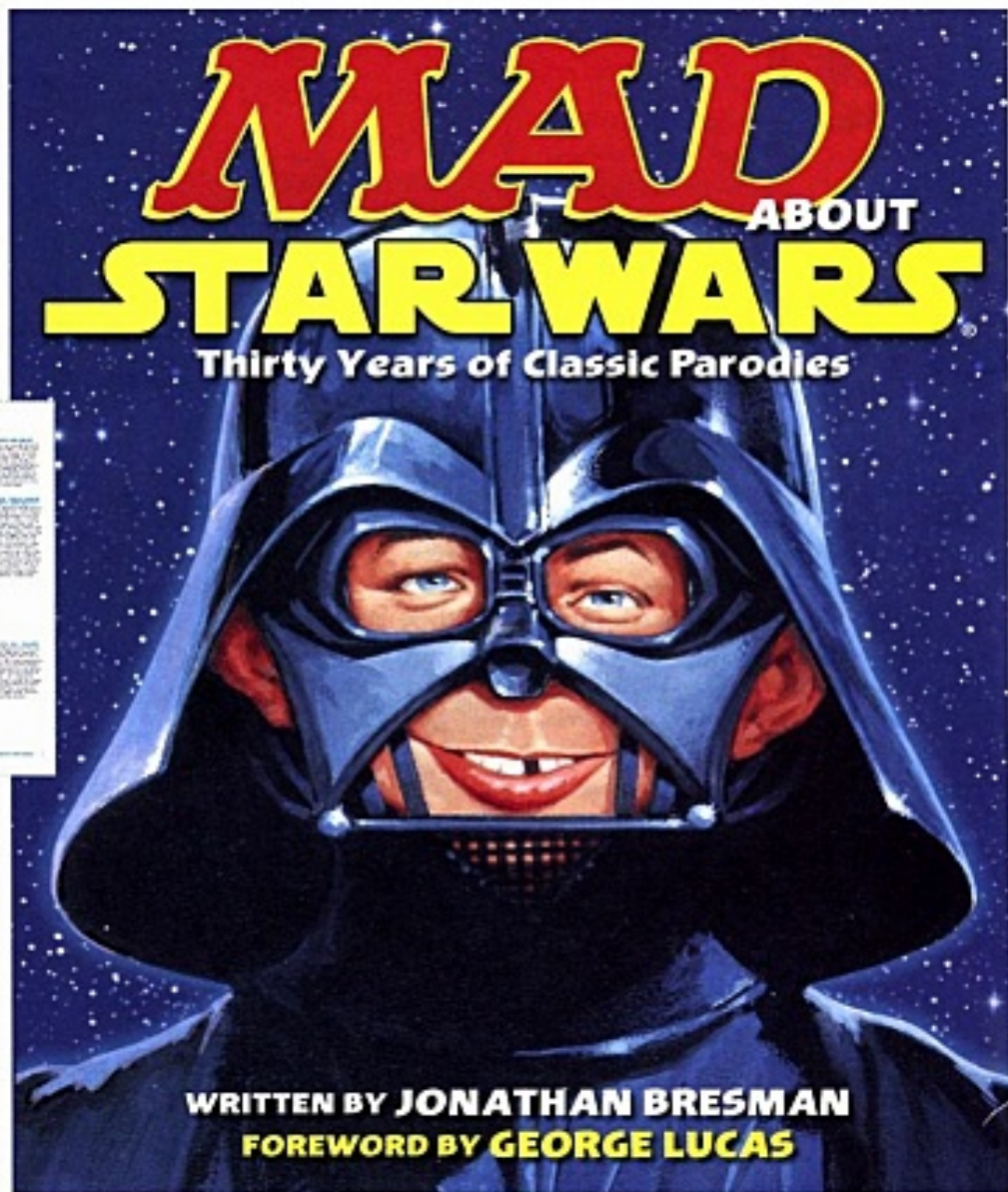
Above: Politics and *Star Wars*, *MAD*-style.



Above: Yoda, a *MAD* favorite, in a page from the *MAD* collection showing the additional trivia boxes.



Above and below: More images contained within *MAD About Star Wars*.



became a series of stamps in Abkhazia, a former Soviet region. "How crazy, wonderful, and bizarre is that?" Bresman asks.

It's also fascinating to see everything *MAD* anticipated, from products (R2-D2 really has become a wastebasket and a mailbox) to saga plotlines. Frank Jacobs' 1982 "The Star Wars Log" is almost spookily prescient: Jacobs imagines Episode II will be called "Send in the Clones" and predicts the introduction of Boba Fett's father, a Great Droid War, and the revelation that the Force is Luke's real father.

"If I were a betting man, I'd keep Frank on retainer," Bresman says. "He's better than Nostradamus and the Weather Channel combined." As for Bresman's on-screen work, it can sound a bit like a *MAD* parody itself. For example, he was Jar Jar Binks before Ahmed Best did the honors: Lucasfilm's Ben Burtt recruited him and his colleague Koichi Kurisu as actors for a "videomatic" imagining the scene from Episode I where Qui-Gon and Jar Jar flee the Trade Federation forces. Kurisu was cast as the "strapping, heroic Jedi," while Bresman was tapped as the "awkward, lanky alien." So Bresman found himself running around the hills of Skywalker Ranch in a Jar Jar mask and a yellow-orange sweatsuit. The video proof can still be found on Starwars.com.

"Not only did this require a lot of sweaty running around, but it also required diving to the ground, as if we were letting a battle tank pass over us," Bresman recalls. "Unfortunately, George Lucas has cattle grazing the hills of Skywalker, and, um, they leave lots

of solid waste. So, it was a bit of a messy videomatic. Then, to take things up a notch, Ben decides the best way to get a better performance out of us—and to get the point of view of the battle tank—is to chase after us in a pickup truck."

Then there's Bresman's turn as a stormtrooper in *The Empire Strikes Back*. Look for him in the scene with Vader leaving Cloud City, trailed by an Imperial officer and two pairs of stormtroopers. Bresman is the trooper closest to the viewer in the first pair. Of course, that doesn't tell anything close to the whole story.

"I was a terrible stormtrooper," Bresman admits. He couldn't tell the difference between forearm armor

and shin guards; couldn't see; discovered after lying down to close the armor's codpiece that "I was like a turtle flipped on its shell and I couldn't get back up," and then realized, when all was apparently put right, that he was too skinny for the armor.

"In order to keep it from sliding off me, I had to raise my arms, zombie-like, and shake my hips, all girlishly," he says, adding: "When it was my turn to walk out onto the stage, I was shuffling cautiously so as not to trip. So, there I was, a shuffling, skinny stormtrooper, with his armor dangling off him, walking like a flirty zombie girl in order to keep the costume from slipping off entirely. People were not exactly proud of me." ☹

"The difference between 'Force' and 'farce' is just one letter, so how different could the two worlds really be?"



COMICS



WORDS: DANIEL WALLACE

UNSUNG HEROES

THE ALLIANCE CONFRONTS THE TRUE FACE OF HEROISM IN *STAR WARS REBELLION*'S "SMALL VICTORIES".

An unshakable enemy. An unreachable outpost. An impossible mission. Just another day for Luke and Leia, right? That fact is one of the themes at play in *Star Wars Rebellion*'s newest story arc, "Small Victories" (Issues #11-14). Recurring character Deena Shan, a Rebel supply officer, has found adventure alongside the classic movie heroes, but reality—and crippling doubt—are starting to set in. "Deena's held her own, but doesn't feel that she measures up to Han, Wedge, and the other real heroes," explains writer Jeremy Barlow. "She's preparing to part company, deciding that she can no longer handle a life on the front lines, when the worst thing that can happen does. Deena quickly finds her friends' fates resting on her shoulders, whether she's up to the task or not."

The crisis couldn't come at a more vulnerable time for the Rebel Alliance. In an earlier story arc, "My Brother, My Enemy" (Issues #1-5), the Rebel fleet suffered betrayal and near-annihilation under the guns of an Imperial armada. Each ship fled into hyperspace in a different direction to discourage pursuit. In "Small Victories," the damaged flagship

need not be grand to be important. Deena is just a regular girl who's suddenly found herself in the company of these larger-than-life heroes and her reaction goes from "This is great," to "I can't keep up," which is very human. How she relates to the big

"I like the challenge of taking a character that fans don't like and building them into someone the readers dig." — Jeremy Barlow

three—and just as importantly, how they relate to her—is a subtle way of continuing to develop these familiar movie characters that we've all come to know inside and out."

New faces pop up among the heroes and villains, including Imperial commander D'Vox and his sadistic head of security. On the Rebel side, look for a high-energy squadron of Rebel fighter pilots who are likely to appear in further comics adventures. Able, an aging clone grown from the *Jango Fett* template, also makes a reappearance alongside other *Rebellion* supporting characters. "The trick to making them interesting is to make them real and

acknowledges that nostalgia is always in play. "This is easily my favorite *Star Wars* era, and striking that classic trilogy tone of camaraderie and romantic adventure is top priority," he says. "That these characters are willing to risk their lives for each other

"There's only so much you can do with the big three [Luke, Leia and Han] before you completely strain all credibility." — Jeremy Barlow

Rebel One exits hyperspace prematurely and finds itself right beside a top-secret Imperial facility. With no way to contact their comrades, Luke Skywalker, Princess Leia, and everyday heroes like Deena Shan must decide if capitalizing on this one-of-a-kind opportunity is worth the cost of their lives.

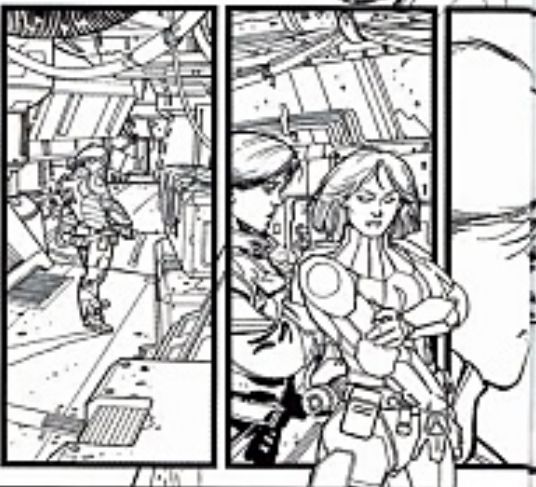
PERSONAL DESTINY

"That's what happens in the story," says Barlow, "but what it's about is characters growing past their insecurities and realizing that a personal destiny

the kind of characters that readers care about," says Barlow. "I like the challenge of taking a character that some people don't like or for whom fans have low expectations and building them into someone the readers dig. It's not giving anything away to say that Luke and Leia make it out the other side alive—but others we've come to know aren't so lucky."

Rebellion takes place a few months after the destruction of the Death Star in *Star Wars: Episode IV A New Hope*—in other words, it's the perfect era for old-school fans wanting a classic trilogy fix. Barlow

Sneak preview: Early, black-and-white images from *Star Wars Rebellion*'s "Small Victories".





"[We're continuing to] develop these familiar movie characters that we've all come to know inside and out." — Jeremy Barlow

is one of the reasons we care about them, too. And even when the fate of the entire galaxy is hanging in the balance, they still crack jokes and give each other a hard time. It's hard not to love that."

The era comes with its pitfalls as well—not the least of which is fitting each tale into an overarching continuity that's already pretty crowded. "Setting up a long running series in the era is tricky," acknowledges Barlow. "There's only so much you can do with the big three before you completely strain all credibility. But it's not impossible. We sowed some seeds toward the end of our *Empire* series run that blossomed into 'My Brother, My Enemy' and left open a lot of possibilities for future stories. Our upcoming *Vector* crossover will leave some significant ripples, particularly concerning Luke and Leia's interactions with Darth Vader."

FRESH EYE

Art for "Small Victories" comes courtesy of Colin Wilson, a relative newcomer to *Star Wars* who has been working in the comics medium for over 25 years. After a career in the French and U.K. industries working on such long-running series as *2000 AD* and alongside luminaries like Jean "Moebius" Giraud, Wilson made his U.S. debut with projects that have included Andy Diggle's *The Losers* (DC) and Garth Ennis' *Battler Briton* (Wildstorm).

Star Wars marks Wilson's return to the SF genre after a long absence, and he approaches the material with a fresh eye. "Having not illustrated science fiction for over 10 years, it's the aliens that give me the most problems to draw," he says. "It's a huge challenge for me, as having lived in Europe for 16 years, I'm not fully up to speed on all the *Star Wars* comic work that has been published. I'd like to come up with some new, memorable bad guys!"

What else is coming up in *Rebellion*? Barlow hints that fans may soon see the formation of the Empire's fearsome Black Eight squadron (introduced in "Walking the Path That's Given" in *Star Wars Tales* #22), as well as a return visit from Luke's Tatooine friend turned Imperial officer Janek "Tank" Suncer.

Wilson sees plenty of unmined potential in the era. "We've got an entire universe to work with here, and while the films have filled in large sections of incredible detail, there remains a huge amount of room to explore. This is science fiction after all, and we are only limited by our imaginations." ☺



GAMES

WORDS: JONATHAN WILKINS



START WARS!

GO INTO BATTLE WHILE ON THE MOVE IN *STAR WARS BATTLEFRONT: RENEGADE SQUADRON*.

The thought of the epic Battlefront games reduced to a small screen capacity might have caused some fans to worry: how could such a small screen cope with the sweeping Battlefront action? No need to be anxious! Somehow, those geniuses at LucasArts have done it again!

The game begins with the evacuation of Yavin 4 and continues through to the Battle of Endor with players commanding a team—chosen by Han Solo—on a variety of daring missions. An amazingly comprehensive selection of customization and personalization options makes this possibly the most immersive version of the critically acclaimed game yet.

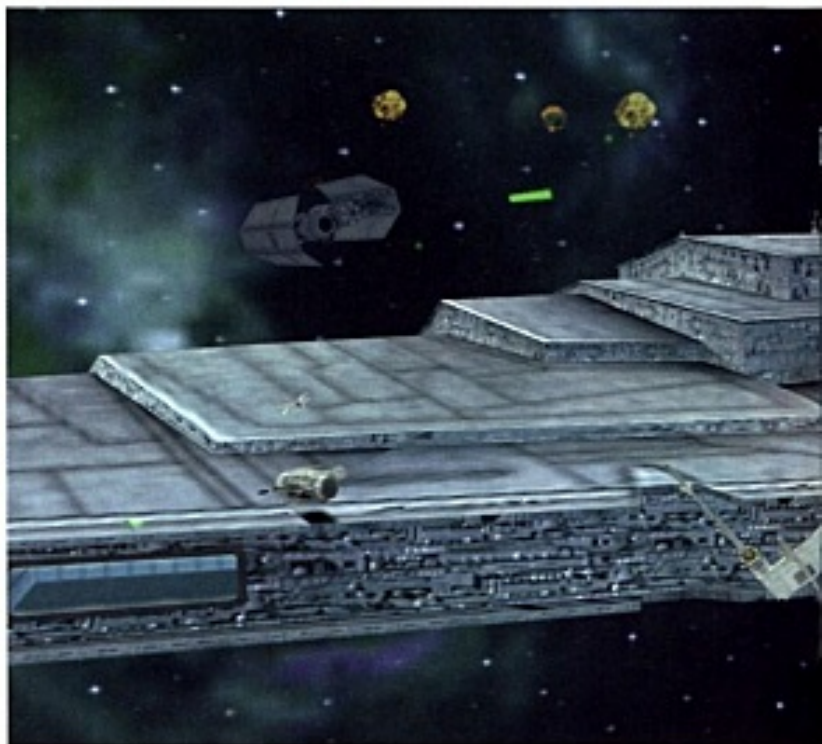
Quite how LucasArts packed in so many maps (Ord Mantell, Boz Pity, and Sullust, to name just

three), so many ships (the *Millennium Falcon* and *Slave I* among others), and so many all-new playable characters (the Episode IV version of Ben Kenobi and Asajj Ventress—at last!) is a technological mystery. Somehow the *Star Wars* galaxy is all here, and it fits in your pocket!

This is another essential *Star Wars* game, with incredibly responsive controls and a huge number of multiplayer options such as Conquest and Capture the Flag.

To quote the classic Episode IV trailer, "Somewhere in the universe all this could be happening right now." But little did anyone expect it all to happen in the palm of your hand! 📱

Star Wars Battlefront: Renegade Squadron is out now







TOYS



WORDS: JEREMY BECKETT

UNCONVENTIONAL TO CLASSIC

NEW STAR WARS COLLECTIBLES YOU CAN ADD TO YOUR WALL, MANTELPIECE, AND TOY CHEST WITH ADDITIONS FROM ACME ARCHIVES, GENTLE GIANT, HASBRO AND LEGO



Gentle Giant Kustomz

It takes a dedicated warrior with unending loyalty to strap in behind the control yoke of a TIE fighter and pilot the fragile, speedy craft into battle. TIE pilots are well trained to overcome the inherent design flaws of the TIE fighter, and turn it into a formidable and deadly vessel. This, the second piece in Gentle Giant's Kustomz line, is made out of rotocast vinyl. It's out now, with a certificate of authenticity, for \$69.99!

LEGO Anakin's Starfighter (model#7669)

It might still be half a year away, but the new animated *Star Wars: The Clone Wars* series is catching our attention. LEGO introduces a sneak peek in January with a model of Anakin's starfighter that is based on the TV show. For \$19.99 you get 153 pieces that assemble into Anakin's new style of starfighter—armed with flick missiles and equipped with an ejection button for R2-D2—in which Anakin does battle with the forces of the Separatists (available in later sets). The new *Clone Wars* sets from LEGO sport fresh facial graphics on the mini-figures that complement the upcoming TV series.



Hasbro Comic Two-Packs: Mouse and Basso

After the Rebellion's top cryptographer is captured by the Empire on Jabim, Rebels infiltrate an Imperial base on Kalist IV to free Jorin Sol before he is tortured into revealing the location of the Alliance's fleet. Disguised as stormtroopers, Mouse and Basso enter the facility to carry out their assignments. While Mouse plants explosive charges to destroy the facility, Basso discovers that captured civilians are being used as slaves by the Imperials, and convinces the Rebels to free them.

Hasbro Comic Two-Packs: Lieutenant Jundland and Deena Shan

As part of the team sent to rescue Jorin Sol, Luke Skywalker and fellow agent Deena Shan go undercover as Imperial officers. During the mission, Luke, as Imperial officer Lieutenant Jundland, has his cover blown when he is recognized by an old friend from Tatooine, while Deena gets dragged into some Imperial entanglements of an entirely different nature.



Hasbro Comic Two-Packs: Republic Commando and Super Battle Droid

When a staged attack of Confederate super battle droids, droidekas, and battle droids leads to the defection of one of the Republic's chief weapons manufacturers, Lorca Ovidio, his surviving bodyguards remain loyal to the Republic. Omega-288 leads the remaining clone troopers to recapture Ovidio but as his squad-mates are cut down, only this elite Republic Commando lives to make it to the last remaining transport and bring Ovidio to justice on Coruscant.

All these fully poseable action figures, complete with a *Star Wars* comic book, are available this month for \$9.99!



Acme Archives Red Squadron

Standing proudly in front of their X-wing starfighters, the men (and droids) of Red Squadron are beautifully rendered in the popular animated style by Peter Ferk, who has worked on projects such as *Batman: The Animated Series* and *Jackie Chan Adventures*. Limited to 500 pieces, these Giclee prints measure 13"x19" and are decorated with a metal engraved title tag. Out now, price: \$89.00.



Gentle Giant Classic Busts

If you are a fan of the original trilogy, then February's release of Gentle Giant's second wave of Classic Busts should make you happy. The Snowtrooper Commander storms through the ice like an unstoppable blizzard bent on crushing the Rebels in Echo Base. In another part of the galaxy, the passive Momaw Nadon sits quietly in a dark corner of the Mos Eisley cantina enjoying a drink—an unsuspecting witness to the start of the end of the Empire. Meanwhile the prodigiously talented Padmé Naberrie represents the prequel trilogy as she becomes the ultimate leader of her people—Queen Amidala of Naboo. All three Classic Busts will be sold for \$30 a piece.

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AVAILABLE NOW!



TIFA LOCKHART

Approximately 7 1/5" tall

CLOUD STRIFE

Approximately 8 1/4" tall

AERITH GAINSBOROUGH

Approximately 7 2/3" tall

FINAL FANTASY VII

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Direct from Japan

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- **TIFA LOCKHART** is attired in a mini-skirt, with accurate details right down to her "dolphin tail" hairstyle.
- **AERITH GAINSBOROUGH** is in a soft pvc dress, to allow for poseability, and comes with her trademark Staff.

Coming in 2008

CLOUD STRIFE & HARDY DAYTONA MOTORCYCLE DELUXE BOX SET

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Q&A



WORDS: LELAND Y. CHEE

THE SECRET LIVES OF THE BOUNTY HUNTERS

PLUS: IS IG-88 ON CLOUD CITY? WHY DOESN'T HAN BELIEVE IN THE FORCE? WHO'S ON THE JEDI COUNCIL IN *SITH*?

IF YOU WANT TO ASK QUESTIONS, HASSLE OVER REPLIES, OR ANSWER SOME OF THE INQUIRIES YOURSELF, HERE'S HOW TO CONTACT INSIDER:

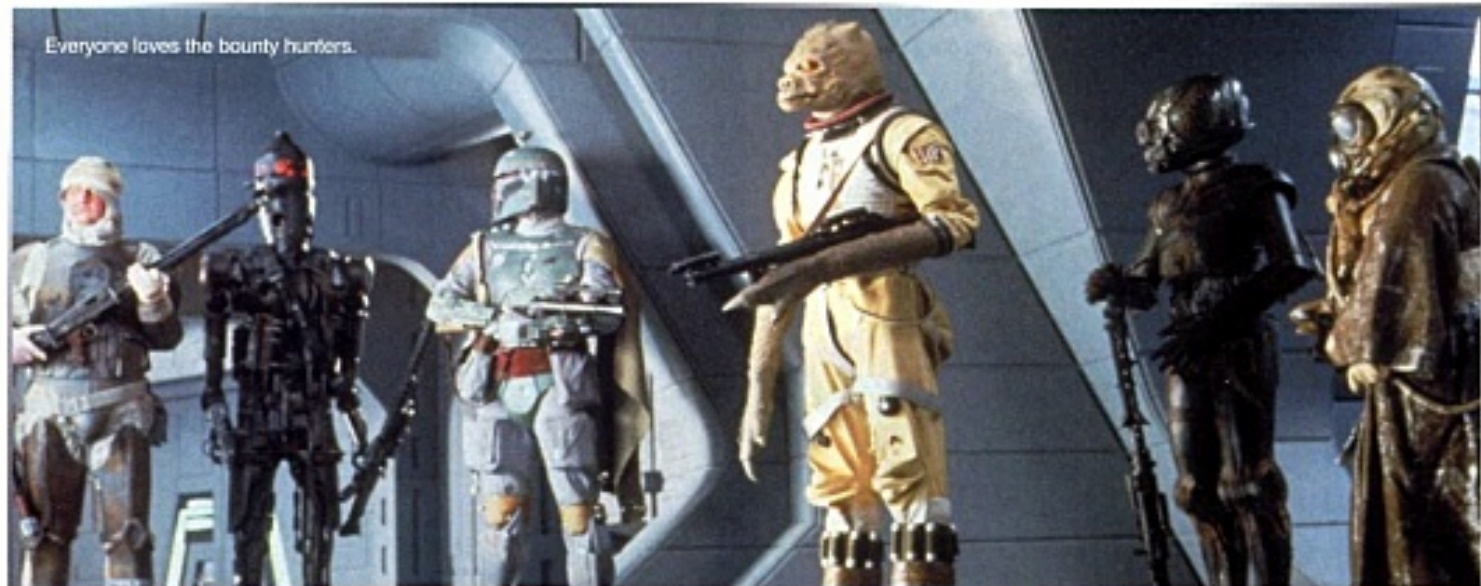
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[EMAIL] starwarsinsider@titanemail.com

Please do not send unsolicited letters, articles or art for publication. Articles submitted must be strictly limited to characters, vehicles or locations appearing in the *Star Wars* universe. All other artwork cannot be published.

Everyone loves the bounty hunters.



We know Boba Fett's story, but what is the history of the other bounty hunters we see in *The Empire Strikes Back*?

Ben Hill, by email

The other bounty hunters—Bossk, Dengar, IG-88, Zuckuss, and 4-LOM—have established quite a following since their brief, but memorable, scene aboard the *Executor* in *The Empire Strikes Back*. Their stories are chronicled in the short story anthology *Tales of the Bounty Hunters* based around backstories created for the West End Games roleplaying game. Both Bossk and Dengar had personal scores to settle in capturing the *Millennium Falcon*. Bossk's species, the Trandoshans, have feuded with Wookiees who share the same planetary system. To prove himself, Bossk sought to capture the mighty Chewbacca but was thwarted on several occasions. Dengar's scarred visage was attributed directly to Han Solo, whom Dengar had engaged in a treacherous swoop bike race. During the

race, Dengar crashed and it was only through the Empire's efforts to rebuild him that he was able to survive. In so doing, they turned Dengar into a near-merciless killing machine. Dengar removed himself from the employ of the Empire to make a living as a bounty hunter while still harboring a grudge against Han Solo. IG-88 was actually part of a group of IG-88 prototype "Phlutroids" designated IG-88A, IG-88B, IG-88C, and IG-88D who plotted to take over the galaxy. The IG-88 seen in *Empire*, is IG-88B who posed as a bounty hunter as a cover for the IG-88s' plot. Zuckuss was a Gand who followed the tradition of his species, learning the skills of the Gand Findsmen, bounty hunters who call upon meditation techniques in locating their quarry. Jabba the Hutt partnered Zuckuss with 4-LOM, an insectoid LDM protocol droid who originally started off his criminal career as a master thief. Jabba then altered the droid's programming to turn 4-LOM into a fearsome bounty hunter.

Is there an explanation for Mon Mothma's hesitant speech pattern when she is briefing the Rebels in *Return of the Jedi*? She sounds like other things are on her mind!

Rupert, Dundee, Scotland

Mon Mothma wears her heart on her sleeve, so any loss of life for the sake of the Alliance pains her. In the *Shadows of the Empire* comics and novel, we learn that the Bothans lost a small group of pilots to retrieve the Death Star II plans. Of course, for a much more hilarious take, check out Kevin Rubio's *Tag and Bink* comic which reveals that what we hear in the films as "many Bothans" actually refers to a man named Manuel "Manny" Both-Hanz who, from a simple picture on Mothma's desk, we learn was her lover. Boba Fett shot a hole through poor Manny leaving it to the titular characters Tag and Bink to deliver news of the second Death Star to the Alliance.

Is that supposed to be IG-88 in the background in the Ugnaught's workshop in *Empire*?

Jane Price, Indiana

Yes, the white IG-88 we see in the background in the Ugnaught junk room is IG-88B, the same IG-88 seen aboard the *Executor*. Calculating the chances that Boba Fett would be the bounty hunter most likely to capture Han Solo, IG-88B anticipated Fett's moves and attempted an ambush at Cloud City. But Fett came out victorious and left the charred remains of IG-88B in the Cloud City junk room. Following the destruction of IG-88B, IG-88s C and D pursued Fett as he was attempting to deliver the carbon-frozen Han Solo to Jabba the Hutt. Boba Fett destroyed IG-88C and his ship the *IG-2000* following a duel in orbit above Tatooine. IG-88D found himself stranded on Ord Mantell where he was destroyed by Dash Rendar, a smuggler hired to protect the heroes of the Rebellion. The final IG-88, IG-88A, uploaded its systems into the computer core of the second Death Star at the time of the Battle of Endor, but the Death Star was destroyed by the Rebel Alliance before it could take control.

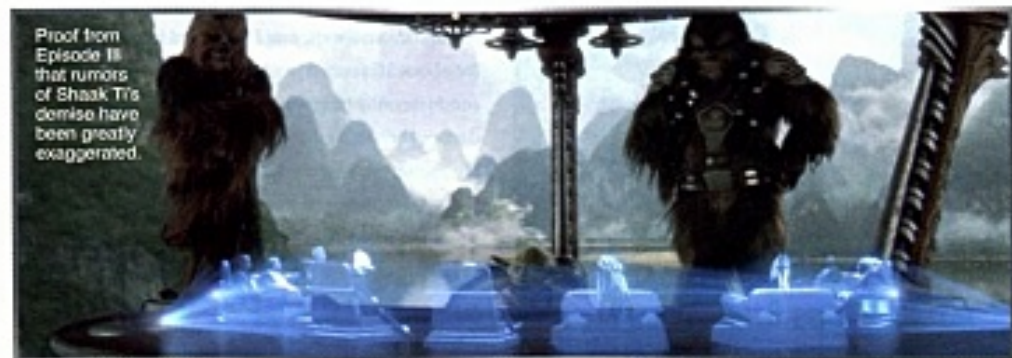


At least IG-88 didn't become a drink dispenser.

Who are the 12 members of the Jedi Council in Episode III?

Anonymous, by email

The Jedi Council members we see in Episode III are: Yoda, Mace Windu, Plo Koon, Stass Allie, Shaak Ti, Kit Fisto, Saesee Tiin, Coleman Kcaj, Anakin Skywalker, Agen Kolar, Obi-Wan Kenobi, and Ki-Adi-Mundi. Though you don't see Shaak Ti's face in the film, you get a view of her from behind when Yoda is addressing the Jedi Council from Kashyyyk via hologram; the tell-tale montrals give her away. Her appearance in the



Proof from Episode III that rumors of Shaak Ti's demise have been greatly exaggerated.

upcoming *The Force Unleashed* video game indicates Shaak Ti survived Order 66.

When Palpatine places Anakin on the Council as his personal representative, Anakin becomes the body's 12th member. We can only assume that he has taken the place of Even Piell who was on the Jedi Council in Episode II, but does not appear in Episode III. The ultimate fate of Even Piell has yet to be revealed.

How come Han doesn't believe in the Force when he would have been old enough to have seen the Clone Wars and the fall of the Jedi?

Gavin, Memphis

Even during the Old Republic when the Jedi were at their peak, it was very rare for anyone to have seen a Jedi, though they all knew of their exploits. But the Clone Wars stole much of their mystique as countless Jedi, even the greatest of heroes, fell in battle. Order 66 wipes out virtually all traces of the Jedi Order and Palpatine further smears their legacy by accusing them of instigating a coup to assassinate the Chancellor and take control of the Republic for themselves. When democracy "dies with thunderous applause," the majority of the Senate is actually cheering the downfall of the Jedi.

Han would have been about 10 years old at the end of the Clone Wars. At that age, he was still a virtual slave aboard the *Trader's Luck* commanded by the criminally-minded Garris Shrike. He later escaped Shrike and joined the Imperial Academy, but his conscience drove him to desert the Empire. Despite having "flown from one side of this galaxy to the other," there's little chance he would have encountered the all-but extinct Jedi. Obviously from Episode III we know that Chewbacca's experience is much different, but we never get a sense of what his reaction is to Han's words.

It should be noted that in a story in *Star Wars Tales* #11, a young Han crosses paths with Quinlan Vos at Socorro. In that story, Quinlan uses the Force to save Han from a Sarlacc and he also witnesses Vos dispatch a group of Jedi hunters with his lightsaber. Despite what he's seen, Han is still disbelieving of the power of the Force. Quinlan leaves with an air of mystery and there's a suggestion that he has used to the Force to



Han the skeptic.

erase Han's memories of the event. Currently, this story is not considered part of continuity.

How long does Luke train to be a Jedi in *Empire* and how long are Han and company chased by the Empire? It seems to be over the same period, but the timings don't add up!

Nick, London

The timings might not seem to add up, but the main question has always been how long it takes to fly from Hoth to Bespin. This much we know: The *Falcon* escapes the Imperial blockade of Hoth and then goes into the nearby asteroid belt. After a brief stop in the belly of a space slug, our heroes emerge from the asteroids in the Anoat system. They then hobble their way toward Bespin. We know they don't have a fully functional hyperdrive, so any distance they travel is going to take some time, even if the *Falcon* were to have a cobbled together "back-up hyperdrive" as some official sources have suggested. I'm not even going to touch the question of why we don't see Han and Leia change clothes in the film if it's supposed to be a long trip. The timing of Luke's training is even more up in the air; it could be days, or weeks. Who knows?

For those needing a more solid (but completely unofficial and unconfirmed) answer, here's a theory suggested by Lucasfilm's Pablo Hidalgo:

"The *Falcon* traveled at sub-light speeds, unable to engage its hyperdrive. It took, oh, let's say a month. The *Falcon* approached but could not exceed the speed of light without a working hyperdrive. It managed to achieve 99 per cent lightspeed. According to physics, achieving that percentage of the speed of light means that time behaves differently for the traveler than for an external observer. At 99 the speed of light, one month experienced aboard the *Falcon* is equal to seven months experienced on Dagobah. Of course, we can vary any of these numbers to get the answer we want; it all depends on whether a ship without hyperdrive can achieve a significant fraction of lightspeed. Of course, in order for something like this to work, we'd have to accept that there would be two systems within a light month of one another, which is an entirely different bag of crazy." ☺

SCOUTING
THE GALAXY

WORDS: STEVE SANSWEET

IF YOU LOVE STAR WARS,
ALWAYS BELIEVE 'MAM'!

THE FRENCH CONNECTION WAS A BLAST, AS WERE 'FAN DAYS'; WHEN REAL LIFE COLLIDES WITH COLLECTING

The lesser spotted Sansweet, in his natural environment. Photo: Dan Guro



Photo: Courtesy
MintBox.com



It turned out to be a really hectic autumn, and I'm writing this before the normal year-end craziness with lots of last-minute shopping, last-second wrapping, and trying to address and send out hundreds of holiday cards. Hectic, of course, doesn't necessarily mean bad.

First, I attended a wonderful convention in Plano, Texas (near Dallas) called *Star Wars Fan Days*, put on by Ben Stevens, who runs licensee OfficialPix with rebelscum.com's Philip Wise. There were several thousand people in attendance, but it still felt like a big family reunion—a family of *Star Wars* fans. Without a long list of things that I had to do or oversee, I was able to spend most of my time just mingling and chatting, and it was a blast!

Then it was off to Paris for *Star Wars Réunion II*, the Official French Fan Club's convention at the Le Grand Rex, a wonderful old movie palace. The convention sold out as fans streamed in to watch the first-time marathon screening of all six *Star Wars* movies dubbed in French, as well as hear from such

luminaries as producers Rick McCallum and Robert Watts. I saw a phenomenon I hadn't witnessed before: the French fans treated the original trilogy as if they were watching a midnight screening of *The Rocky Horror Picture Show*! They "sang" along with the opening music, they lit up their Master Replicas lightsabers and waved them, they cheered the entrance of the heroes... and to be truthful, the villains too. They clearly were having a great time!

While in Paris I did two signings for the new book that Pete Vilmar and I collaborated on: *The Star Wars Vault*. One was at the city's largest department store, Galleries Lafayette, and the other at the Virgin Megastore on the Champs Élysées—both amazing experiences, helped along by members of the French Garrison of the 501st. Then it was back home via New York City where I taped a segment on the book for the CBS Morning Show. I was told that I'd be interviewed by one or two of the hosts, but all three showed up, proving once again that everyone loves *Star Wars*! 🌟

TELEGERISTS UNITE!

I have a collection of U.K. *Star Wars* phone cards that I am looking at possibly selling soon. I would appreciate any information regarding the value of these cards and also the best place to sell them. I am not overly keen on selling them on eBay. The cards are as follows: three original trilogy posters; three Special Edition posters; original trilogy BT phone cards, Series One (1 to 24) and Series Two (1 to 30). All the cards have their original folders and I have the four bonus cards that accompanied these sets. All the phone cards were purchased through P and J Promotions, and I have had the collection for about 10 years now. All are in mint and unused condition. Any help would be most appreciated. James Nicholson, Hull, East Yorkshire, UK
My pleasure James—especially since I am a fellow *Star Wars* phone card collector and I bought these same U.K. cards from P and J Promotions when they first came out in 1996. These were very nicely done, and each card had a large cardstock folder bearing the same image as the card. Although



I don't remember the original price, it wasn't insubstantial. If memory serves, there were a maximum of 1,000 of each card. The hobby of collecting phone cards, according to Wikipedia, is sometimes called "telegery" in the U.S. and "fusilately" in the U.K. The use of such cards never really caught on in the U.S., and neither did the collecting part of the equation. Wiki says that the hobby peaked with about two million collectors worldwide and has been in decline since the middle 1990s. For *Star Wars* collectors not familiar with the cards, there is the added danger of buying bootlegs, such as scores of phony cards produced in China, Thailand, and other Asian countries—often with the art cropped in very strange ways.



Sales on eBay of *Star Wars* phone cards—which usually use either an embedded chip or a scratch-off code—are fairly slow. In recent auctions, some of the cards you have sold in a range from around \$3 to \$14 each. You have to make a decision whether you think you can get the best price by selling the entire collection at once—thus getting some sort of premium for completeness—or selling each card individually—possibly getting really high bids on certain cards that other collectors need to complete their sets. Since you're reluctant to try eBay, I suggest you track down several dealers via Google (enter "collectible phone card") or another search service, and see what they might value the set at, knowing that at best dealers will give you only about half the value that they think they might be able to get at retail. You can also check such web sites as <http://telecards.islands.co.il/> which has a database and a forum for buying and selling. Good luck!

Star Wars on rare VCD disks
Photo: Anne Neumann



VIDEO VAULT?

I love *Star Wars*, but due to real life—like having a child—I have had to cut down on my *Star Wars* collecting. Out of the items I do have there is one item that I know very little about, and it is one of my favorites. It's a Japanese import collection of the original trilogy on VCD. The collection is in a nice clam-shell box and the VCDs are in jewel cases with booklets. I believe I found them in 2000 or so at a local music store and it's the only one I've ever seen, but I'm sure there are more. Could you give me some information on this?

Jon S. Barrett, Louisville, KY USA

Real life does have a way of changing our priorities. Jon, I, for one, notice a considerable change in my eBay buying habits when I run low on cash—which happens more than I'd like to admit! I'm not aware of any Japanese VCDs. A VCD, or Video Compact Disk, is not a great way to show a movie—or anything for that matter—but is a lot cheaper to make and sell than a DVD. The format, first used in 1993, stores far less video information than a DVD, even with a movie broken over a couple of disks. The playback is often grainy and pixilated. Bootlegs abound. Still it has been a fairly popular medium in some Asian countries, especially China.

I think that what you have is a *Star Wars* Trilogy set made in 2000 by Wawasan Videovan in Malaysia, and licensed for sale only there and in Singapore. In English only with no on-screen menus, this set is an interesting anomaly for collectors and keeps cropping up on eBay, although I have no idea why you would have found it at a local music store. The set consists of two video CDs for each movie. The initial disk for *Star Wars: A New Hope* starts with a strange commercial for the "Backlot" theme park at Fox Studios Australia (which closed in 2001) and the same mini-documentary about Episode II that came on the Episode I VHS release. The prequels were all licensed in Asia for VCD, but most observers say that the format will soon follow Beta, VHS, CEDs, and laser disks into the trashcan of video history.

UNCUT AND UNLISTED

I have an uncut sheet of Topps Widevision cards that is a complete 72 card set. It includes 24 cards from each of the original trilogy movies. The border print states "retail/news dealer" after the words *Star Wars* Trilogy. I can't find a listing of this anywhere. Help me please.

Marc Kernspeck, Portland OR, USA

You're referring to the "Star Wars Trilogy Complete Story" retail set (there was a related, but totally different "hobby" set) that came out in early 1997 at the time of the Special Edition films. Since the uncut sheet exists—at least two of us have one—I'm not sure why I can't find it listed either. There have been several places where Topps has made limited numbers of uncut sheets available: on special *Star Wars* collectible shows on QVC, at StarWarsShop.com, and its own eBay auctions. My best guess is that the sheet was sold originally on a QVC show at the time for around \$40 to \$50—but I'm hoping to hear from readers if that information is incorrect. I'm embarrassed twice-over because if it was QVC, I probably co-hosted the show! If it wasn't sold at retail, the value would be several times my estimate.

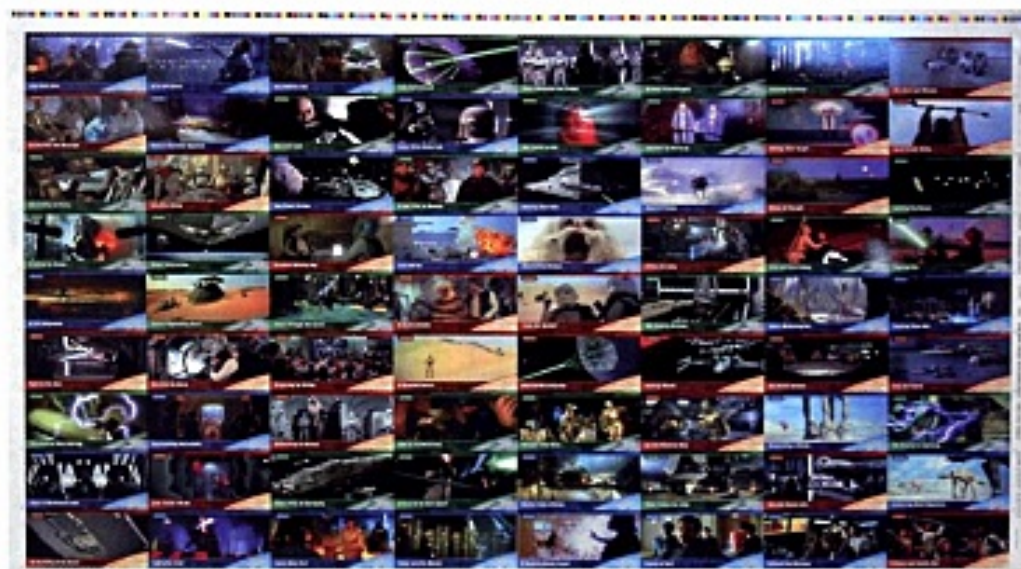


Photo: Anne Neumann



SCOUTING THE GALAXY

Photo: Anne Neumann



FIGURE FOR FUN

I have been collecting *Star Wars* figures since they started being produced again in 1995. My question is: are they going to be worth anything seeing that there are so many collectors now? Or do I enjoy watching my kids play with them? I have around 400 figures all mint on the card from all releases since 1995 as well as boxed vehicles and ships.

Jason King, Bicester, Oxfordshire, UK

Jason, I hope you plan to have a large family! It will be fun watching the kids tear into your mint carded figures so that they can (gasp!) actually play with them. In other words, for the vast majority of the figures, the prices you see now on eBay will probably turn out to be the peak; collectible prices can—and do—go down too. Yes, the value of many of the figures might rise at around the rate of inflation, but the days are over when a \$1.97 vinyl-caped Jawa will sell for more than \$1,000 30 years later.

Please send your questions and comments about collectibles to:

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or email:

starwarsinsider@titanemail.com

making sure to put

YOUR CITY AND COUNTRY

in the email along with your full name.

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Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

AUTOGRAPHED ART

I was reading the article by Pete Vilmer and his discovery of old Howard Chaykin *Star Wars* illustrations and it got me thinking about my own little treasure. Quite a few years ago, my mom (or "mam" as we say in Wales) just happened to mention that one of her friends had worked on the original *Star Wars* films. Naturally, I didn't believe her. However, it turns out it was actually none other than costume designer John Mollo.

For weeks I pestered her to ask him for an autograph, and eventually she got talking to him

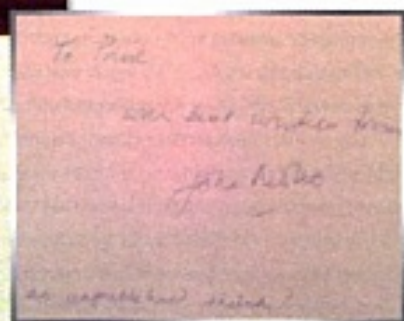
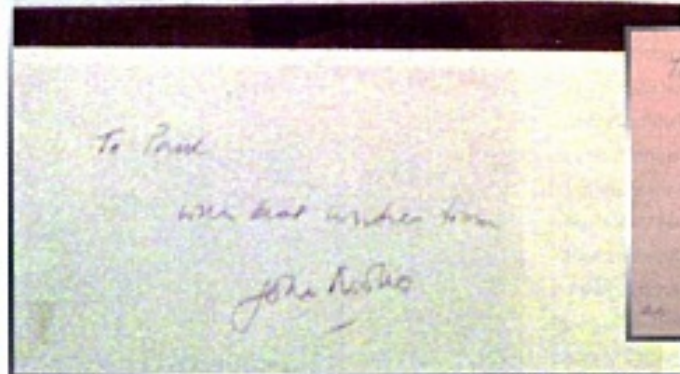
about what a *Star Wars* junkie I am, and how I'd like his autograph. Well, months later my mam gave me an envelope and inside was a hand-drawn production sketch of the Hoth Rebel trooper costumes from *The Empire Strikes Back*. On the back John had written "To Paul, Best wishes, John Mollo. An unpublished sketch." It was brilliant!

I guess my question is, is there much of a market for this sort of memorabilia as it's not the usual sort of thing that crops up and I'd be interested to know what sort of value it has, although I'd never sell such a personal gift. (My Beatles autographs are worth a small fortune and I have had to insure them separately). Also, what is the best way to preserve it? At the moment I have it framed with the back (autograph) showing and the picture face down and a photocopy of the picture to accompany the dedication. It looks good, but is this the best way to keep it for longevity?

Paul Mellin, South Wales, U.K.

You've got a real treasure here, since most of John Mollo's original sketches for *Star Wars* and *The Empire Strikes Back* are stored in the Lucasfilm archives. This is a particularly nice piece showing four Hoth troopers in color, annotated and signed by Mollo, and then a personal note to you signed by the designer on the reverse side. (The quality of the reproduction here is not great due to a

small-sized blurry photo, which was all Paul could supply at the time.) This is difficult to put a price on, since it really would be an auction item. I think it would easily be valued at a minimum of \$750 to \$1,000... and possibly a lot higher. As for preserving it, I suggest you immediately take it to a professional framer and have it placed in a double-sided frame using archival, anti-UV acrylic on the front and back. Even with that protection, I'd hang it away from direct sunlight and have the art facing front so that you can enjoy it. What's the moral of the story, Paul? Of course: Always believe your mam! ☺



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INTERNATIONAL



WORDS: GUS LOPEZ



THE FRENCH CONNECTION

FRANCE MAY BE FAMOUS AS THE BIRTHPLACE OF LIBERTY, EXISTENTIALISM, AND JERRY LEWIS' CAREER, BUT IT HAS ALSO LEFT ITS MARK IN THE WORLD OF STAR WARS COLLECTIBLES



MECCANO

Meccano, the initial toy licensee in France, distributed original trilogy toys designed and made by Kenner Products, but with an unmistakable Gallic touch. The first "12-Back" action figures issued on Meccano cards appeared virtually identical to their Kenner counterparts in the U.S., except with a "La Guerre Des Étoiles" logo across the top and the Meccano logo across the bottom. For the second wave of 20-Back cards, Meccano changed to an innovative square-shaped card design that was unlike anything offered anywhere else in the world. The "La Guerre Des Étoiles" logo was embedded in the metallic-looking bars surrounding the figure image. One of the notable properties of this line was that the cardbacks featured the tall, blue Snaggletooth figure—the same figure from the Cantina Adventure Set sold by Sears in the U.S. Although Blue Snaggletooth was never sold anywhere individually on card, many collectors conjectured that such a figure could exist on a French Meccano card. But only the more common Red Snaggletooth was ever packaged on these Meccano cards. The "square" card design continued through *The Empire Strikes Back*, and although extremely scarce, this unique design makes them popular with collectors to this day.



MECCANO CATALOGS

Meccano printed catalogs for toy retailers from 1978 until 1986 that featured a wide range of *Star Wars* toys originally offered by Kenner in the U.S. These Meccano catalogs themselves are sought-after collectibles, and certain years are in high demand due to the unique pieces featured inside. The 1980 Meccano catalog is especially notable, as it contains images of unproduced toys from *The Empire Strikes Back* large-size action figure line, including 12-inch versions of

Luke in Bespin outfit, Han in Hoth outfit, Leia in Bespin outfit, and Lando Calrissian. The Lando Calrissian figure didn't even have a sculpted Billy Dee Williams head, but rather a somewhat tacky painted Hardy Boys Parker Stevenson doll made to resemble Lando. As strange, the Tauntaun toy from the three and 3/4-inch figure line was placed, not in the small action-figure section, but among the 12-inch toys in the catalog. Perhaps Meccano thought the Tauntaun would look more attractive dressed in Princess Leia's Bespin outfit?





CESAR PLASTIC MASKS AND MORE ▲▲

Cesar was another early licensee in France. For *A New Hope* Cesar produced small plastic masks of C-3PO, Darth Vader, Chewbacca, Stormtrooper, and Tusken Raider; it followed up with a Yoda mask for *The Empire Strikes Back*. Cesar also issued masks for the Ewoks cartoon series including Chief Chirpa, Paploo, Wicket, and Princess Kneesaa in the same style as the animated characters. The *Droids* and *Ewoks* cartoon series were heavily promoted in France, and a boxed set of videos from both programs was sold by Fox Home Entertainment. It included a wristwatch, one *Droids* video, one *Ewoks* video, and a large poster.



LOTTERY CARDS ▲

For the *Star Wars* prequels, La Française des Jeux introduced for the French market the first-ever *Star Wars* lottery cards, with nine different character images from *The Phantom Menace*. This sparked a controversy among some collectors about whether to save unscratched but potentially winning tickets or to save only non-winning tickets that have already been scratched off. Somewhere out there, there could be a lucky unscratched Jar Jar ticket worth millions!



LE GAULOIS ▲

One of the best-ever *Star Wars* food promotions was run by Le Gaulois in France for the *Revenge of the Sith* film and DVD releases. In some of the most unlikely *Star Wars* food products to date, Le Gaulois bundled *Star Wars* magnets and stickers with over 100 different entrees including chicken cordon bleu, sandwiches, pizza, quiche lorraine, and even whole roasted turkey. The 28 magnets in the set matched the images on the 28-sticker set and were illustrated with characters from all six *Star Wars* films. Le Gaulois also had a special mail-away offer for a large magnetic sheet to hold the full set of magnets. While I was traveling through France looking for *Star Wars* food items with my friend Philip Vanni, we stumbled on a supermarket with a large Le Gaulois *Star Wars* store banner. We were determined to take home this display, so the store staff pointed us to the Le Gaulois representative who happened to be in one of the aisles setting up products. She said she'd let me have the Le Gaulois store display for a kiss. Only in France! 😊



SET PIECE



WORDS: CHRIS TREVAS

THE INVISIBLE HAND: GENERAL DOOKU'S QUARTERS

"I've been looking forward to this," utters Count Dooku as the two Jedi confront him with lightsabers ablaze. They have come to free the Chancellor, but this scenario has been arranged by Dooku and his master to bring Anakin Skywalker closer to the dark side.

It was Thursday, July 31, 2003 when the filming of this scene began, but construction of the set had yet to get underway. Christopher Lee stood alone in full costume reciting his lines on Stage 1 at Fox Studios Australia completely surrounded by bluescreen. Hayden Christensen, wearing his street clothes, replied with Anakin's lines from off camera.

To accommodate Lee's busy schedule the production decided to coordinate his work on *Revenge of the Sith* with a trip to nearby New Zealand where he was shooting pick-ups for *Lord of the Rings: The Return of the King*. Shooting his close-ups at this time meant that Lee was spared a second journey all the way around the world from his home in England.

Each shot was carefully planned using a miniature model of the set. The exact locations where Dooku says each line were noted within the model by tiny paper cut-out figures and his walking path marked with a thin red line of tape. This degree of planning was needed to ensure that the lighting would precisely match that of the future set. The missing background would be filled in later with a 3D computer recreation of the set. Lee wrapped all his planned close-ups by the next day, including a few shots with his fellow actors and Dooku's final moments at Anakin's mercy. Lee felt it was out of character for Dooku to plead for help as written in the script, so in a quick change on set the word "help" was removed from his dialogue. Ultimately George Lucas dropped all of Dooku's last lines in the editing room. He felt Lee's expressions said all that was needed for the scene.

It was over a month later that the General's quarters were completely finished and ready for action. This set, one of the largest created for *Revenge of the Sith*, was erected on Stage 7 at Fox Studios. Stuntman Kyle Rowling filled Dooku's boots for the lightsaber dueling as he did previously on *Attack of the Clones*. Again, Industrial Light & Magic would be replacing his head with a digital model of Lee's although they made a completely new version. Lee's likeness had been captured photographically with a special set-up of six cameras shooting instantaneously to capture a precise still moment. This data combined with a digital scan of the actor's head resulted in a model far more detailed than ever before that could be used for much closer shots.

In early September of 2004, Christopher Lee returned for additional shooting at Shepperton Studios in his native England. Again there was no set. He was simply surrounded by a sea of greenscreen. Only one shot was required this time, Count Dooku using the Force to bring a balcony down on Obi-Wan's legs. After a couple of takes, Lee's work on the film was completed. On the big screen his character meets his demise in a stunning betrayal by his master Darth Sidious. For the actor, the decapitation merely marked the end of another role in a long, varied career, and the head he loses to Anakin Skywalker is merely digital.



THE PRISONER

The glowing effects around the bands restraining Palpatine's wrists were a late addition in post-production. Something was needed to clarify that he was bound to the chair since the silver bands weren't obvious enough. Several colors were tried before the blue force field was chosen.



Costume designer Trisha Biggar made Palpatine's robes from a unique Japanese fabric she found. It was wool coated in a layer of latex-type material giving it a crumbling skin-like texture. "It feels reptilian," said Ian McDiarmid.



THE SET

Handrails are not a common feature on *Star Wars* sets. In this Galaxy full of turmoil, safety regulations are typically a low concern. The stunt performers made use of the rails here for their stretching exercises between takes.

ART

For *Revenge of the Sith*, the prop department constructed a more refined version of the Anakin lightsaber than the one we see in Episode IV. While the old prop was just a dressed up antique camera flash attachment, this new one was a completely custom machined, highly polished incarnation.

Count Dooku's lightsaber changed very little since the making of *Attack of the Clones*. The one minor change was on the "elbow" area, which became chrome after being painted only silver previously. The prop department could by now chrome plate a wider variety of materials allowing them to give the prop a more unified finish this time.



CONTINGENCY

The starship battle raging outside these windows was planned out in great detail to keep the continuity and flow of the battle from shot to shot.

COUNT DOOKU

"Not many people realize that dooku is Japanese for 'poison,'" says Christopher Lee. "Which is very appropriate, really, because he's lethal."

THE CAST

Between takes Christopher Lee recalled stories of various fight scenes he'd filmed during his long career, including multiple times when he's had to decapitate opponents in other films.



PADAWAN'S

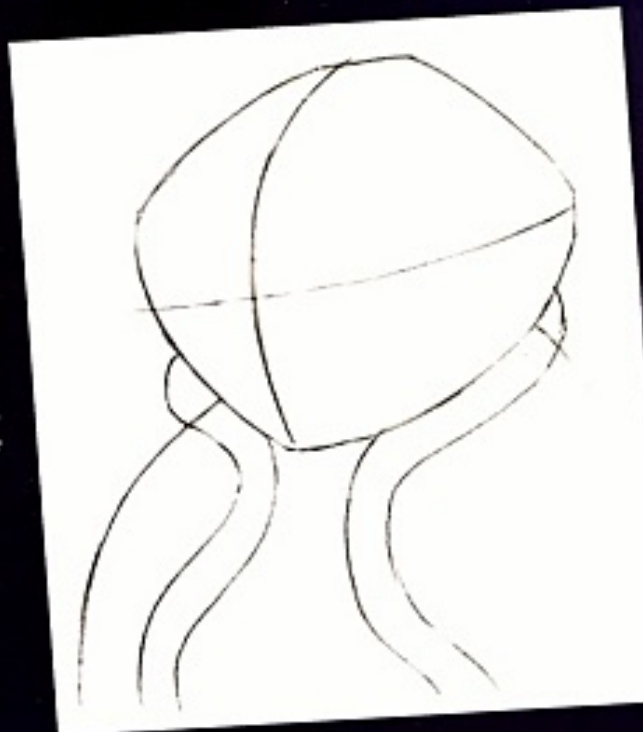
HOW TO DRAW: ZUCKUSS

YOUR MISSION IS TO CAPTURE A LIKENESS OF NOTORIOUS GALACTIC BOUNTY HUNTER ZUCKUSS!

Throughout the *Star Wars* galaxy, there's a vast assortment of bounty hunters who will stop at nothing to capture those with a price on their head. Your mission today is a bit less dangerous—capture a likeness of Zuckuss, the bug-like bounty hunter hired to find the *Millennium Falcon*. He failed in his mission, but your creativity will succeed! So grab a pencil, some paper, and let your creativity flow, just like the Force! The final art in this lesson was drawn on Bristol Vellum. If you want to practice first, use a pad of newsprint or an inexpensive sketchbook.

STEP 1

Begin by lightly sketching the basic shape of his head. Draw a horizontal guideline for placement of his bug-like eyes, and a vertical guideline. These will help you in the placement of facial features, whether you're drawing an alien, a human, or anything in between!



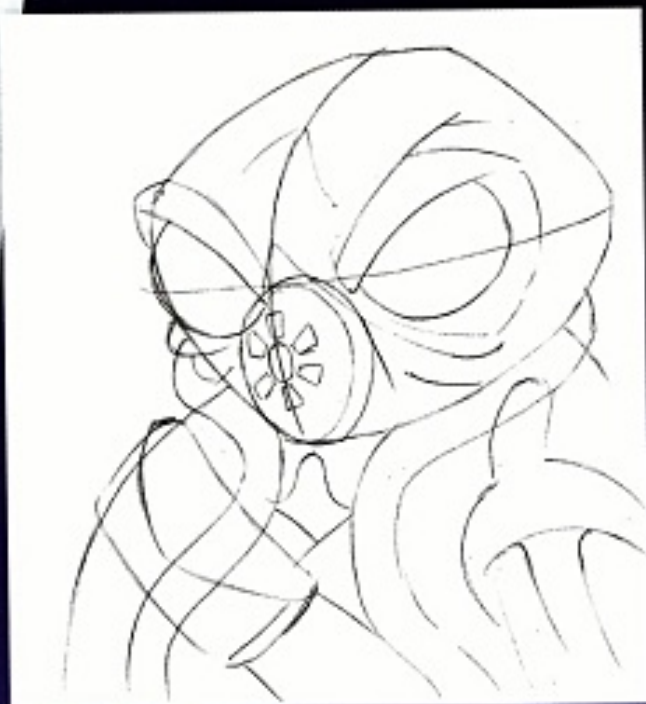
STEP 2

Now start thinking about the basic shapes that comprise his head and shoulders. Draw two large eyes and an oval for his mouthpiece. Draw large, basic shapes to suggest his accessories.



STEP 3

Continue to sketch some simple lines to suggest the folds around his eyes. Add a bit of detail in the mouthpiece. Continue to work from large shapes to small. The details can be added as you progress towards a more finished sketch. Don't be afraid to draw through the shapes, allowing them to overlap. With that in mind, also remember to draw lightly.



CORNER



WORDS & ARTWORK: CYNTHIA CUMMENS



STEP 4

Define the shapes and start basic shading. You can either finish the drawing as a pencil sketch or as a colored piece. If you're drawing on Bristol paper, you can use markers, colored pencil, or ink. If you think you want to paint this with watercolor or acrylic, transfer the image to illustration board. One way to do this is by tracing the image onto illustration board with carbon paper (sold in rolls in various sizes at most art stores).

STEP 5

One way to color this piece is to start with a monochromatic underpainting in various tones of gray. Really push your lights and darks. The more you do so, the more your color will pop.



STEP 6

Once the underpainting has dried, apply transparent layers of local color. Experiment by using different colors in the flesh. There are no right or wrong ways of coloring this piece. You may even want to scan the pencil sketch and color in Photoshop. The method used here is just one of countless ways in which to use color.

STEP 7

Once the color has dried, finish by adding white highlights. There are several different options available. Experiment with each to determine which feels right for you. Here are some options for adding white highlights: gouache, acrylic, colored pencil, gel pens, or deletion white. You can also use colored pencil to create texture in his skin, or in the fabric.

Remember, there's no limit to what you can do, so experiment with your materials and papers, mix things up, and read about different techniques. Draw as much as possible each day. And most important, never doubt your creativity. If drawing is what you love to do, then go for it!

Happy Sketching!



INDIANA JONES

WORDS: J.W. RINZLER

Indy Vault #7

FROM THE MIND— AND PENCIL—OF STEVEN SPIELBERG, CHAPTER 1

Hundreds of shots in the *Indiana Jones* films started out with a bare-bones, stick-figure sketch by director Steven Spielberg. Sometimes these drawings were so difficult to read or understand that the director would have to "translate" them for the storyboard artists. In this case Spielberg's drawing outlines what he wanted for the subterranean gorge leading up to the Temple of Doom: "side light on three heroes; teeth [descending from the ceiling]; rocks almost like eyes, spooky; red glowing lights on side."

Around December 8, 1983, ILM storyboard artist Stanley Fleming transformed Spielberg's sketch into a matte painting visual effects storyboard. Indy, Willly, and Short Round would be shot on a stage; the cave would become a matte painting—or "MP9"—by Frank Ordaz. Some time later everything would be composited together for the film's final shot.

Next issue: Angry Wu Han!





COMLINK

THE STAR WARS INSIDER MAILBAG



REDANDJONNY — A STAR WARS LOVE STORY....

EVERYBODY LIKES A GOOD LOVE STORY. HERE'S THE STORY OF REDANDJONNY—TWO STAR-CROSSED FANS WHO HAVE CHANNELLED THEIR LOVE OF THE SAGA INTO A SERIES OF BEAUTIFUL AND OFTEN VERY HUMOROUS PHOTOGRAPHS POSTED ON THE INTERNET. WE COULDN'T RESIST DEVOTING THIS COM-LINK SPECIAL TO HIGHLIGHTING THEIR AMAZING STORY!



Our names are RedandJonny and we live in a small town called Caledonia, in Ontario, Canada. Jonny has been a *Star Wars* fan all his life. The first film he saw in a theater was *Star Wars*. Sadly, when *The Empire Strikes Back* came out his parents had divorced, so they tried to comfort him by doing lots of things that he wanted to do, like taking him to the film of his choice. It was always *The Empire Strikes Back*. Jonny's parents still talk about how many times they had to see it! By the time *Return of*

the Jedi came out, Jonny was spending his paper route money to go see it on his own.

Jonny introduced Red to *Star Wars*. He didn't want to freak Red out, so he simply said: "Do you wanna watch a movie? Have you seen *Star Wars*?" We watched *The Phantom Menace* and Red loved it! Then we watched them all in a row and Red was hooked.

When *Revenge of the Sith* came out we saw it on the opening day and then again and again as Red became a woman possessed! She would get stuff only a beautiful girl could get from

WRITE TO US WITH YOUR COMMENTS

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Please do not send unsolicited ideas, articles or art for *Titan* or *Lucasfilm*. Artwork submitted must be strictly limited to characters, vehicles and scenarios already existing in the *Star Wars* universe. All other artwork cannot be published.



geek boys who worked in stores; promotional posters, banners, and cardboard stand-ups.

We even crossed the border over into the U.S. to buy \$100 worth of *Star Wars* cereal that wasn't available in Canada, just for the lightsaber spoons inside!

Our first wedding anniversary was on Sept 16, 2007. Our bridesmaids fired up replica lightsabers and made an arch for us to walk under as the *Star Wars* theme played. We took photos at Niagara Falls wearing our stormtrooper helmets. A group of Chinese tourists came up to us and said that they recognized us—apparently our photos had appeared in a Beijing newspaper!





Jonny has always loved stormtroopers. Even as a kid, they were his favorite characters. He wondered what would happen if, after the Empire fell, two out of work stormtroopers fell in love, decided to settle down, blend in, and live a normal married life? That's why we call our photos RedandJonny: Young Stormtroopers in Love.

We bought our first helmet on our honeymoon at a toy show. Then we heard the CBC (Canadian Broadcasting Corporation) in Toronto was having an open house for the public with tours, so we decided to make our photo day special and take the helmet with us. We took photos all day with the helmet all over Toronto and when we got home we laughed till we cried. We printed them all out, framed them, and then posted them to the Internet. After that we took the helmet with us everywhere we went, even to the grocery store! What was a little inside joke between us has gone all over the world!



We take photos every weekend. It's still really funny for us to do. We always have great ideas we want to try. We'll come home during the week and say to each other, "We gotta try this... or this! It'll be hilarious!"

We're both artists, so we do lots of different kinds of work. This series is just a glimpse at our body of work together. It's amazing what can happen when two talented geeks get together. RedandJonny, Ontario, Canada

BOUNTY HUNTERS

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Meet the stars, show the evidence, win the bounty! *Star Wars Insider's* Bounty Hunter section is sponsored by Kotobukiya. Each winner will receive a super Kotobukiya *Star Wars* statue, worth about \$100!



TK-602 SCORES A DOUBLE BOUNTY

Here is a picture you guys may be interested in for your Bounty Hunters section. The Southern California Garrison of the 501st hosted a *Star Wars* celebrity dinner at an Italian restaurant in San Diego during Comic-Con 2004 during which I met Peter Mayhew, Daniel Logan, Ray Park and, as you can see in this picture, Jeremy Bulloch and Kenny Baker!

I didn't get to see much of the con as Mary Franklin had us 501st volunteers working hard at the *Star Wars* Emporium. I think I was bugging her by asking for things to do every few hours!

Keep up the good work with *Insider*; it's finally perfect!

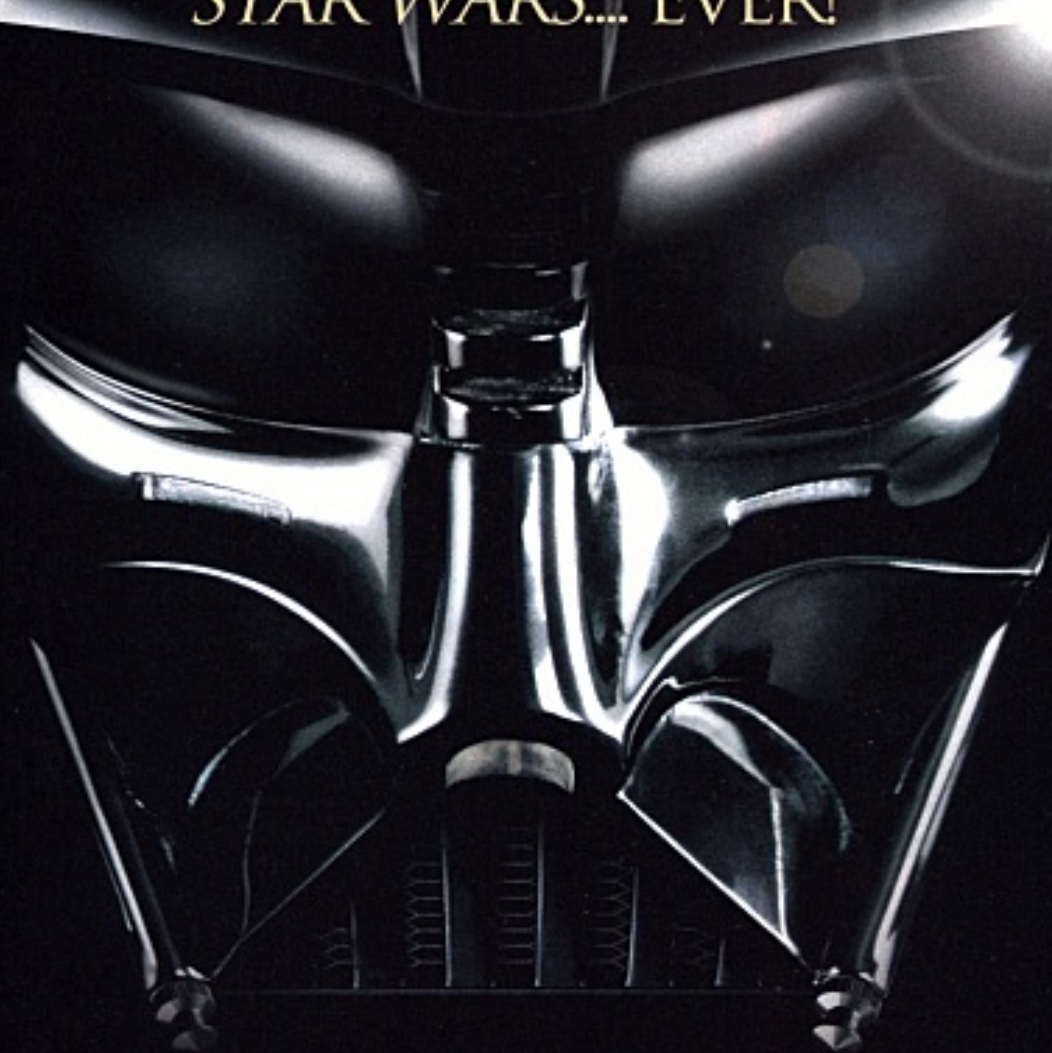
Glen W. Borst (TK-602), Highland, CA

Thanks for dropping us a line Glen, it's always great to hear from hard-working members of the legendary 501st!

Can you guys go one better? Did you approach Anthony Daniels? Have you shaken hands with Harrison Ford? Or maybe you cuddled Christopher Lee? We want to see your photos!

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- Han Solo comes showing off his trusty blaster weapon – and a single chest hair!

501st Legion Trooper Helmet AT STARWARS SHOP

501st Legion Trooper Helmet LE

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The official "weathered" 501st Legion Trooper Helmet from Star Wars: Revenge Of The Sith is constructed of gloss-painted fiberglass with the aerators and chin module added on as separate, painted, injection-molded parts. Specially decorated with blue accents representing the 501st Special Ops Squadron, the helmet is padded and wearable with lenses formed from a see-through, tinted plastic sheet.

To create the clone trooper helmet replica, Master Replicas was provided with the original ILM digital files. From these, a 3D model was generated to use as a master pattern to create accurate molds from which the helmets were produced in high quality fiberglass. Since the original computer renders were used, you can be assured that the clone trooper helmet is an exact replica, accurately repeating the multitude of subtle shapes and curves that make up this incredible piece of armor.

The helmet is limited to 750 pieces worldwide and includes a custom display, numbered plaque, and certificate of authenticity.

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